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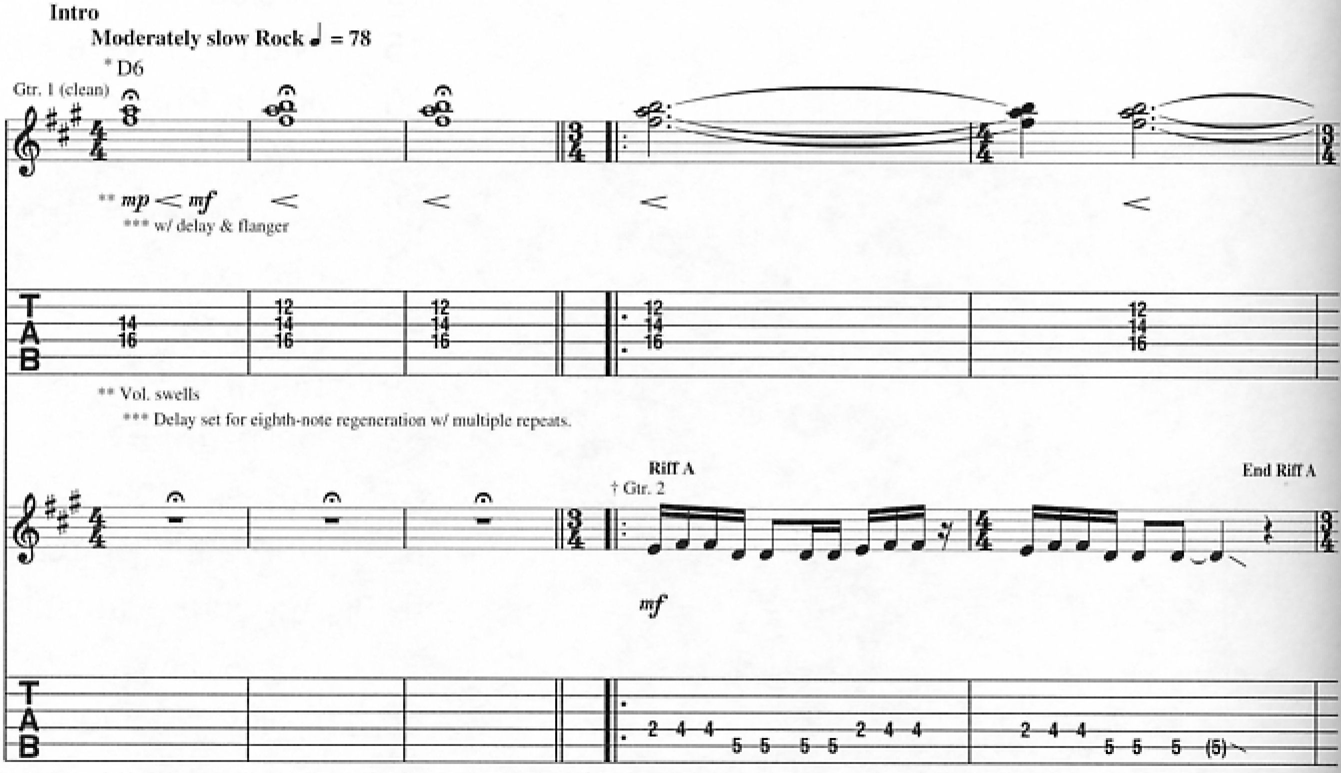
WITH NOTES AND TABLATURE

incubus Morning View

HAL•LEONARD®

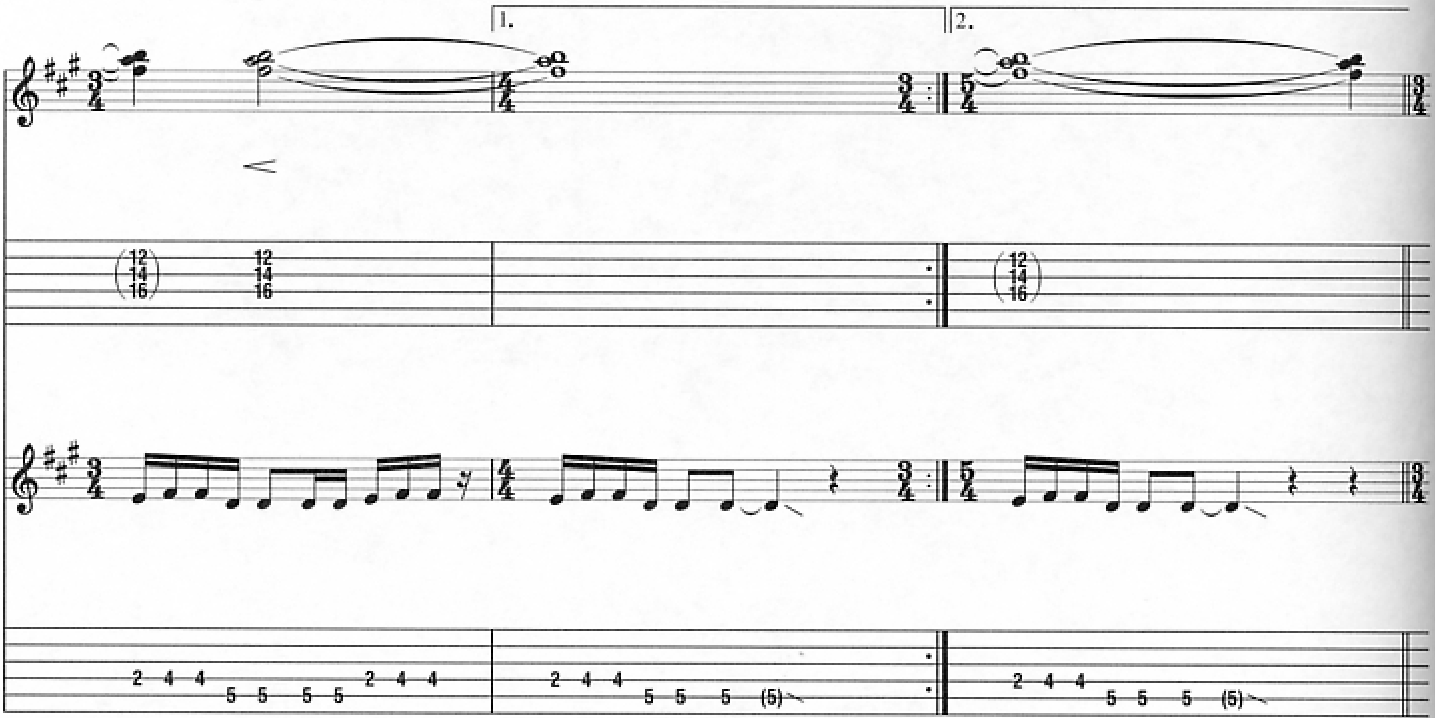
Nice to Know You

Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore


Intro
Moderately slow Rock ♩ = 78
* D6
Gtr. 1 (clean)
** mp < mf
*** w/ delay & flanger
T
A
B
14
16
12
14
16
12
14
16
12
14
16
12
14
16
** Vol. swells
*** Delay set for eighth-note regeneration w/ multiple repeats.
Riff A
† Gtr. 2
End Riff A
mf
2 4 4 5 5 5 5 2 4 4
2 4 4 5 5 5 (5)

* Chord symbols reflect implied harmony.

† Bass arr. for gtr.


1.
2.
(12)
(14)
(16)
12
14
16
(12)
(14)
(16)
2 4 4 5 5 5 5 2 4 4
2 4 4 5 5 5 (5)
2 4 4 5 5 5 (5)

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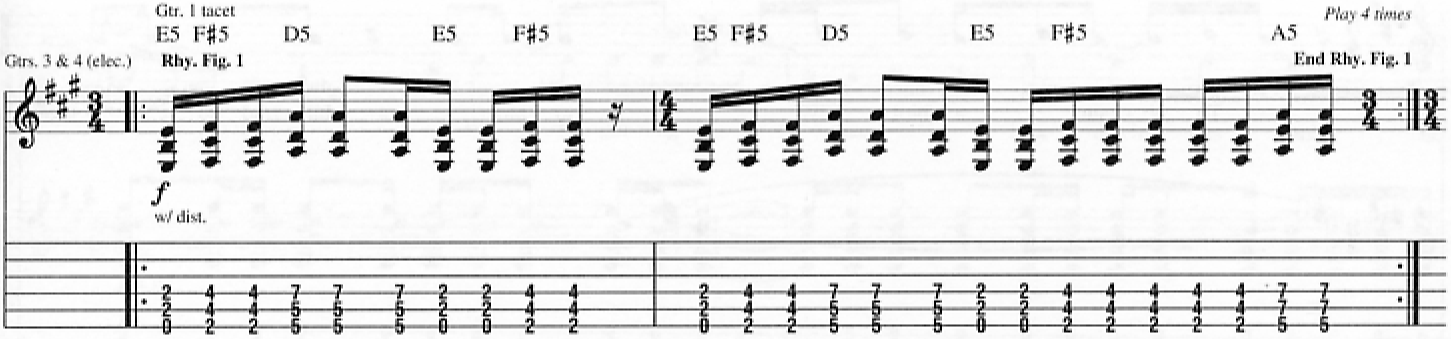
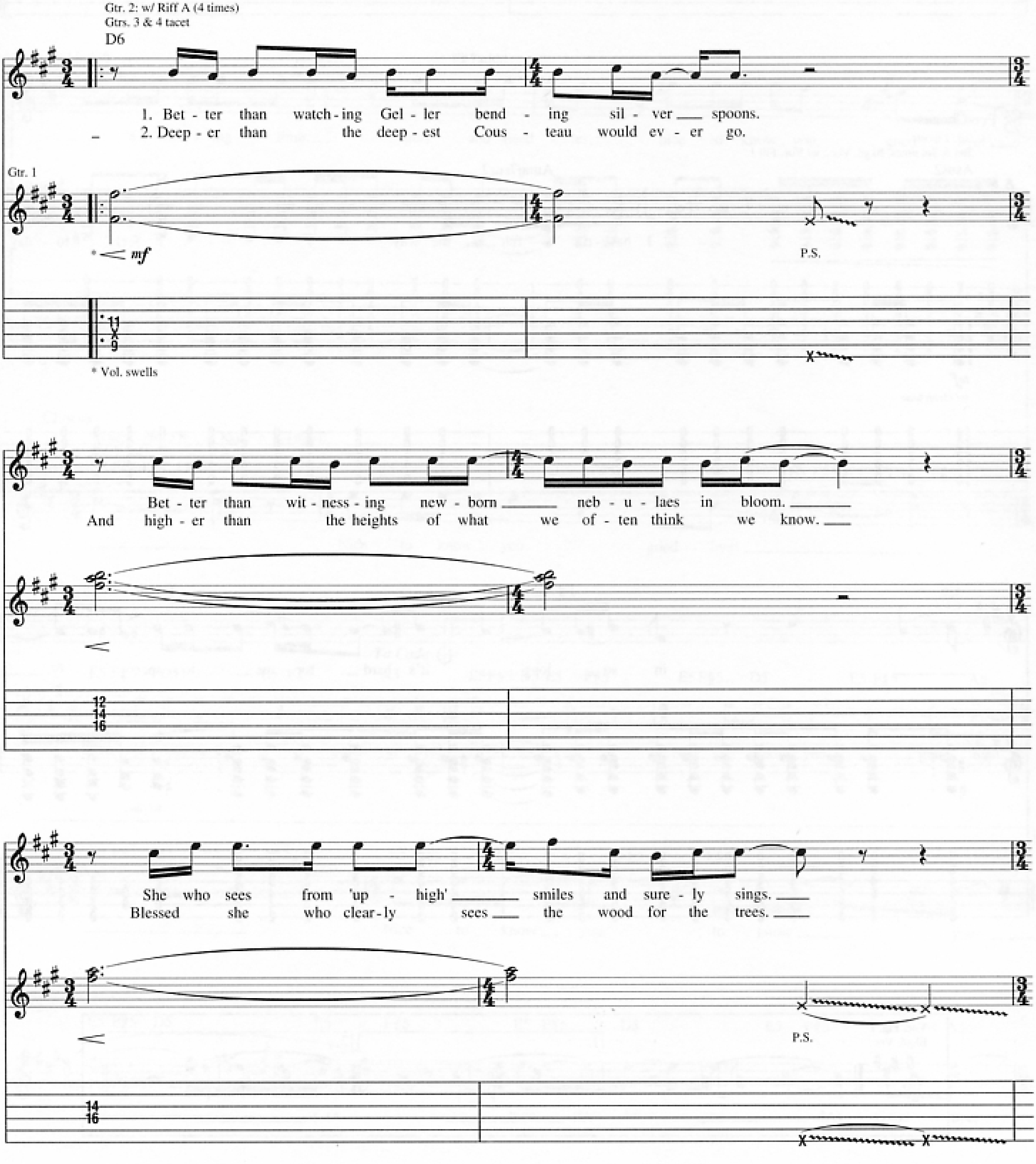
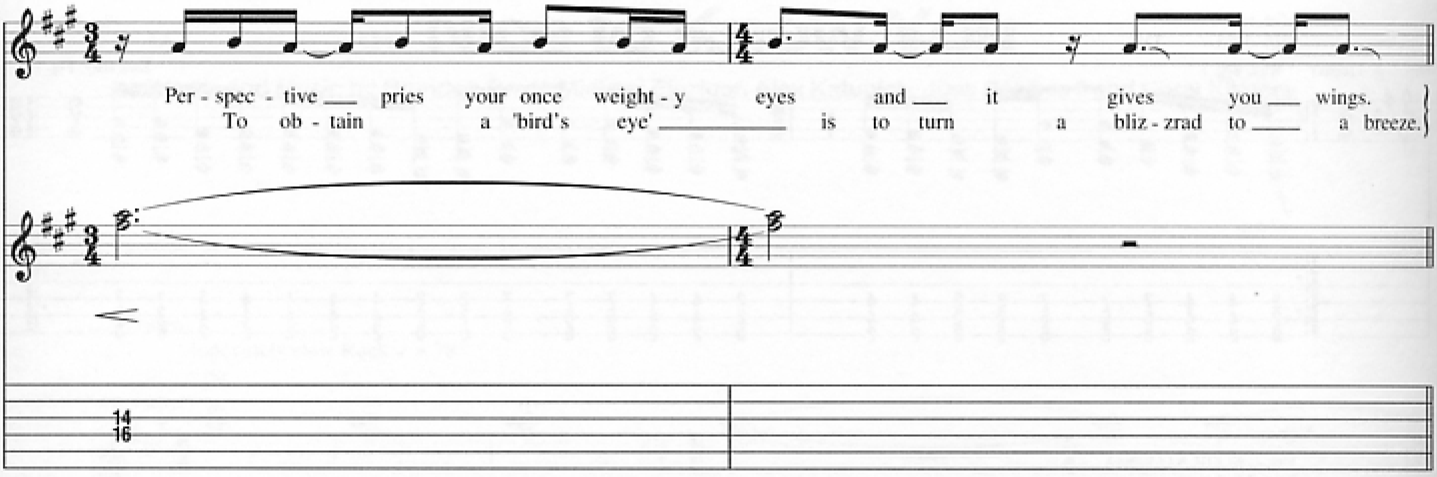

Gtr. 1 tacet
E5 F♯5 D5 E5 F♯5 E5 F♯5 D5 E5 F♯5 A5
Play 4 times
Gtrs. 3 & 4 (elec.)
Rhy. Fig. 1
End Rhy. Fig. 1
f
w/ dist.

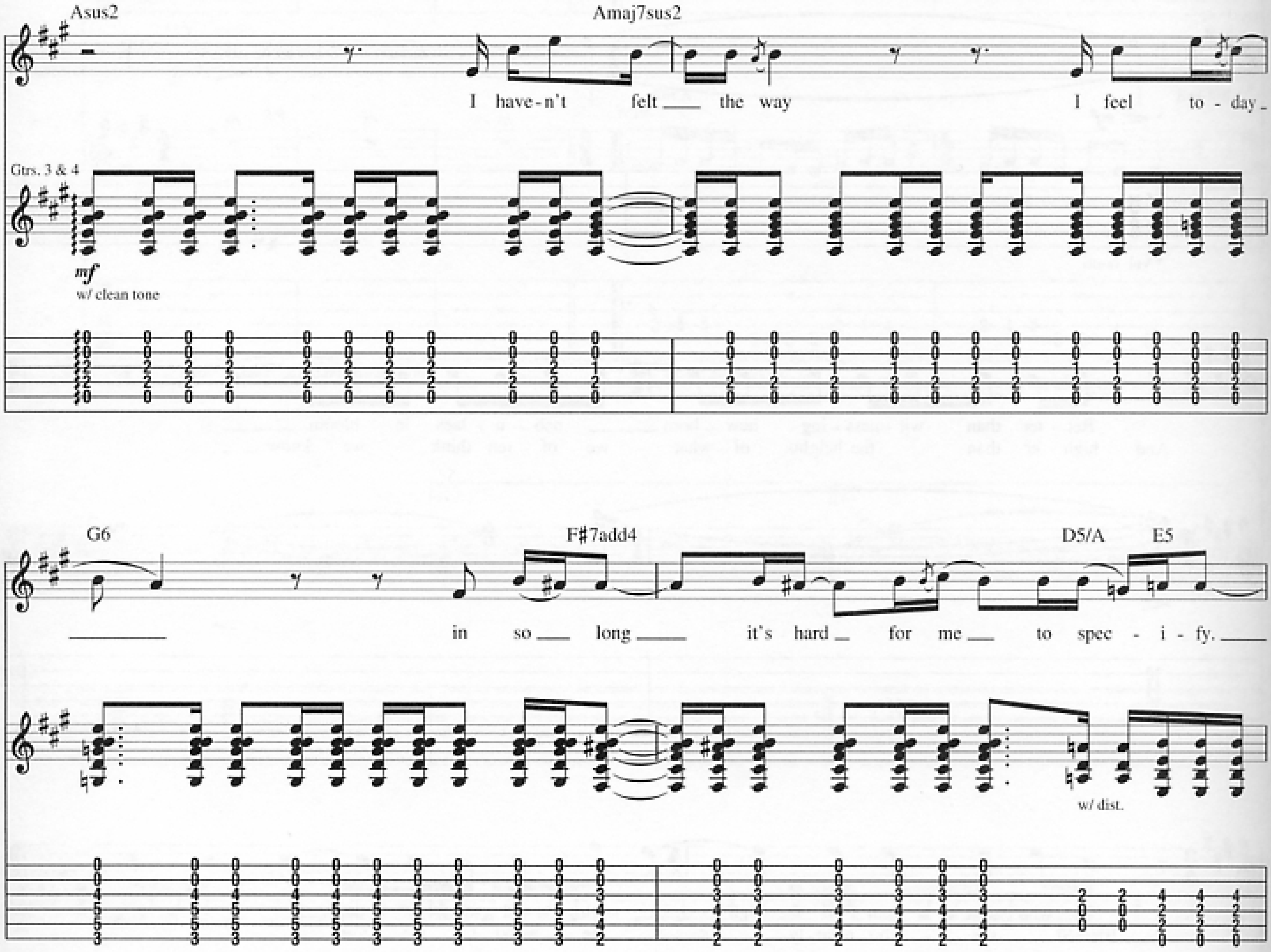
Verse

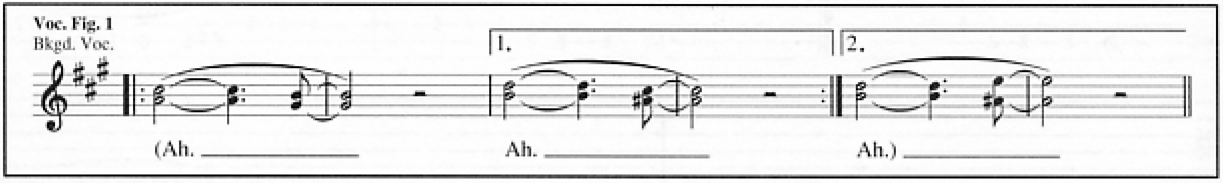

Gtr. 2: w/ Riff A (4 times)
Gtrs. 3 & 4 tacet
D6
1. Bet - ter than watch - ing Gel - ler bend - ing sil - ver spoons.
2. Deep - er than the deep - est Cous - teau would ev - er go.
Gtr. 1
mf
P.S.
* Vol. swells
Bet - ter than wit - ness - ing new - born neb - u - laes in bloom.
And high - er than the heights of what we of - ten think we know.
She who sees from 'up - high' smiles and sure - ly sings.
Blessed she who clear - ly sees the wood for the trees.
P.S.

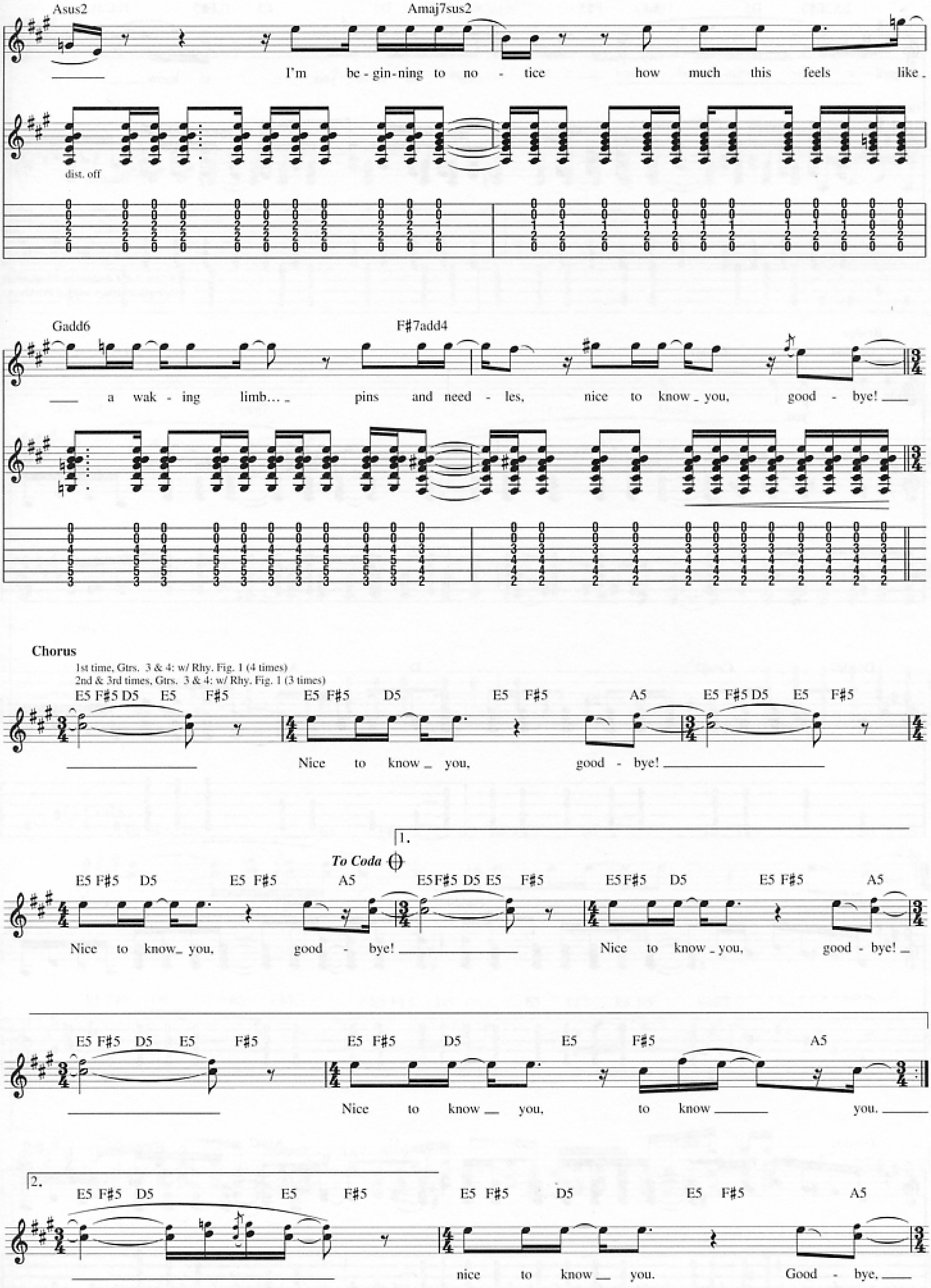

Per - spec - tive ___ pries your once weight - y eyes and ___ it gives you ___ wings.
To ob - tain a 'bird's eye' ___ is to turn a bliz - zrad to ___ a breeze.
14
16

𝄋 Pre-Chorus

Gtr. 1 tacet
2nd & 3rd times, Bkgd. Voc.: w/ Voc. Fill 1


Asus2
Amaj7sus2
I have-n't felt ___ the way I feel to - day ___
Gtrs. 3 & 4
mf
w/ clean tone
G6
F♯7add4
D5/A
E5
in so ___ long ___ it's hard ___ for me ___ to spec - i - fy. ___
w/ dist.


Voc. Fig. 1
Bkgd. Voc.
1.
2.
(Ah. ___ Ah. ___ Ah.) ___

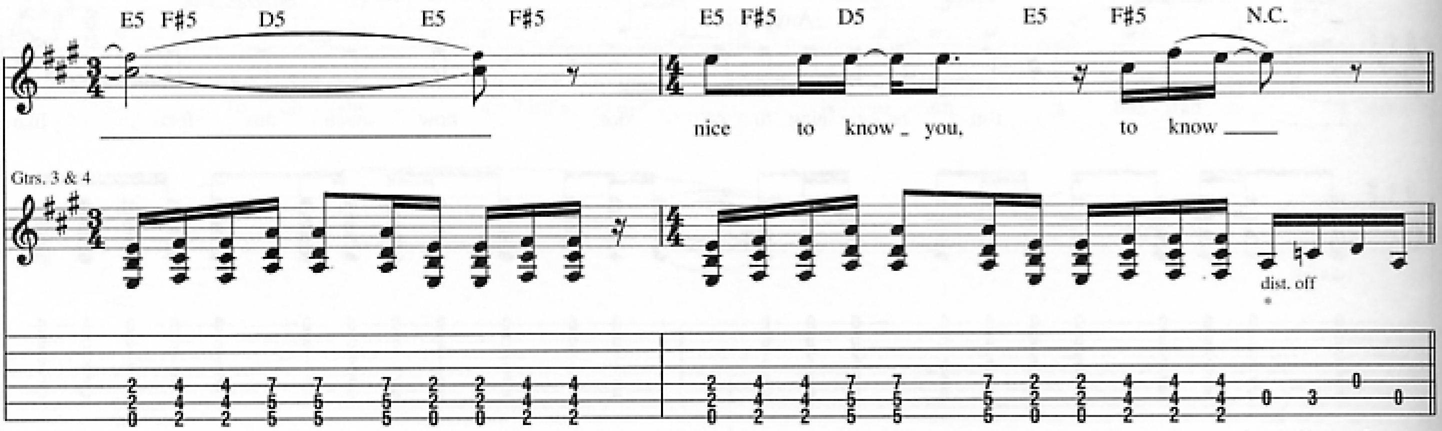


Chorus

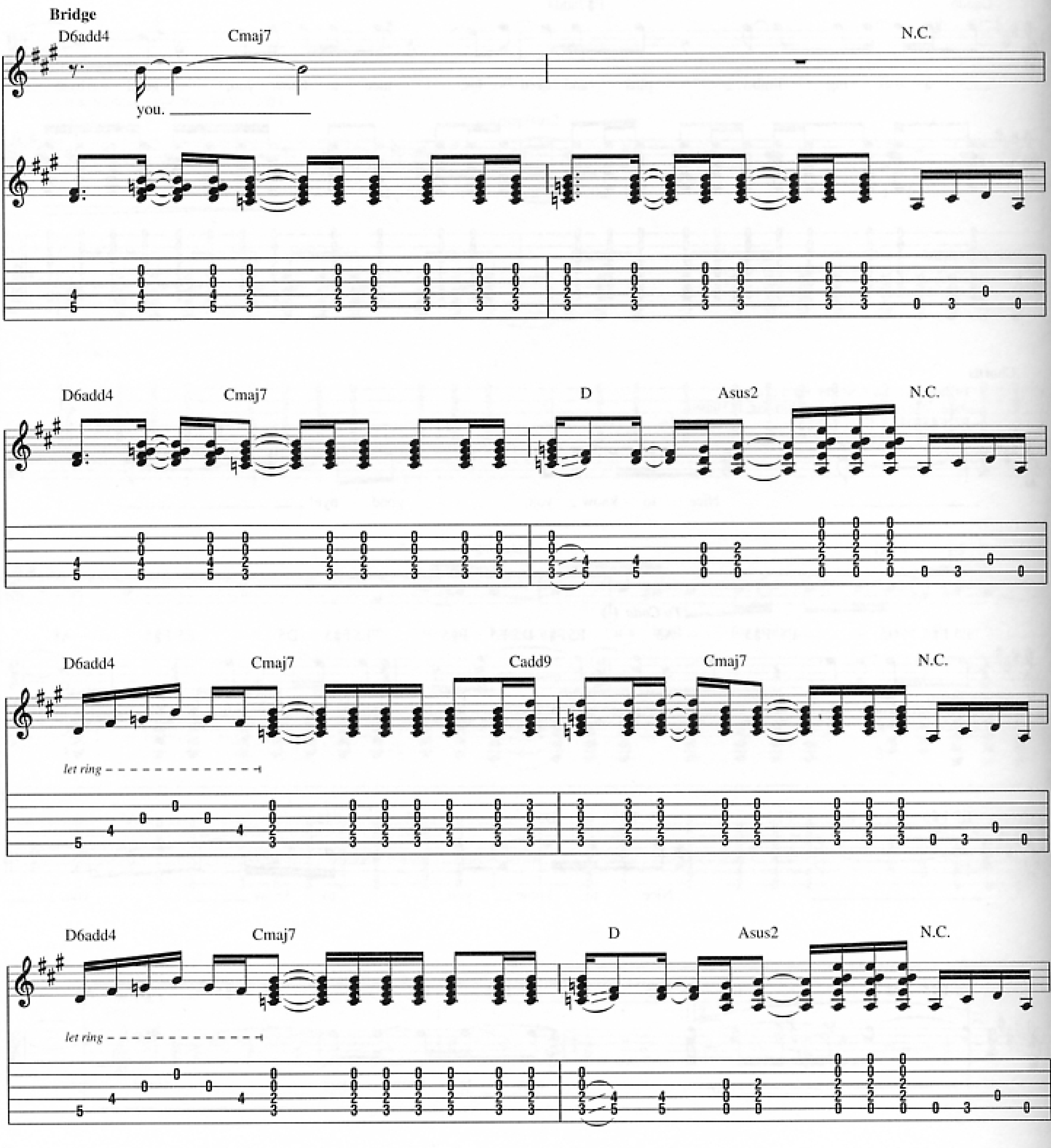
1st time, Gtrs. 3 & 4: w/ Rhy. Fig. 1 (4 times)
2nd & 3rd times, Gtrs. 3 & 4: w/ Rhy. Fig. 1 (3 times)

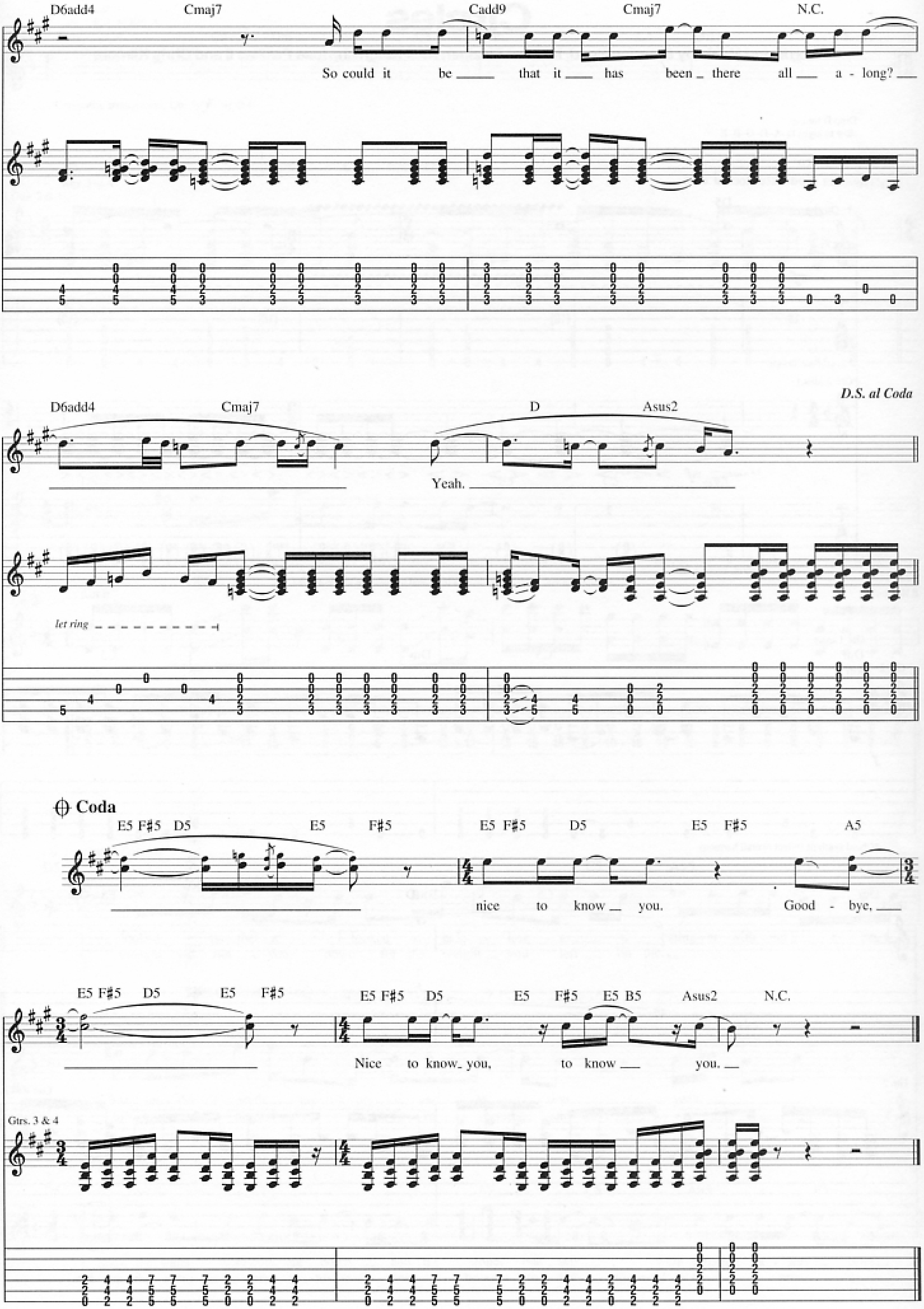
To Coda

Asus2
Amaj7sus2
I'm be-gin-ning to no - tice how much this feels like
dist. off
Gadd6
F#7add4
a wak - ing limb… pins and need - les, nice to know you, good - bye!
E5 F#5 D5 E5 F#5 E5 F#5 D5 E5 F#5 A5 E5 F#5 D5 E5 F#5
Nice to know you, good - bye!
1.
E5 F#5 D5 E5 F#5 A5 E5 F#5 D5 E5 F#5 E5 F#5 D5 E5 F#5 A5
Nice to know you, good - bye! Nice to know you, good - bye!
E5 F#5 D5 E5 F#5 E5 F#5 D5 E5 F#5 A5
Nice to know you, to know you.
2.
E5 F#5 D5 E5 F#5 E5 F#5 D5 E5 F#5 A5
nice to know you. Good - bye.


E5
F#5
D5
E5
F#5
E5
F#5
D5
E5
F#5
N.C.
nice to know _ you,
to know ____
Gtrs. 3 & 4
dist. off
*

* Gtrs. 3 & 4 doubled by 12-str. acous. throughout Bridge and last Pre-Chorus.


Bridge
D6add4
Cmaj7
N.C.
you. ____
D6add4
Cmaj7
D
Asus2
N.C.
D6add4
Cmaj7
Cadd9
Cmaj7
N.C.
let ring
D6add4
Cmaj7
D
Asus2
N.C.
let ring


D6add4
Cmaj7
Cadd9
Cmaj7
N.C.
So could it be that it has been there all a - long?
D6add4
Cmaj7
D
Asus2
D.S. al Coda
Yeah.
let ring
Coda
E5 F#5 D5
E5
F#5
E5 F#5
D5
E5
F#5
A5
nice to know you. Good - bye,
E5 F#5 D5
E5
F#5
E5 F#5
D5
E5
F#5
E5 B5
Asus2
N.C.
Nice to know you, to know you.
Gtrs. 3 & 4

Circles

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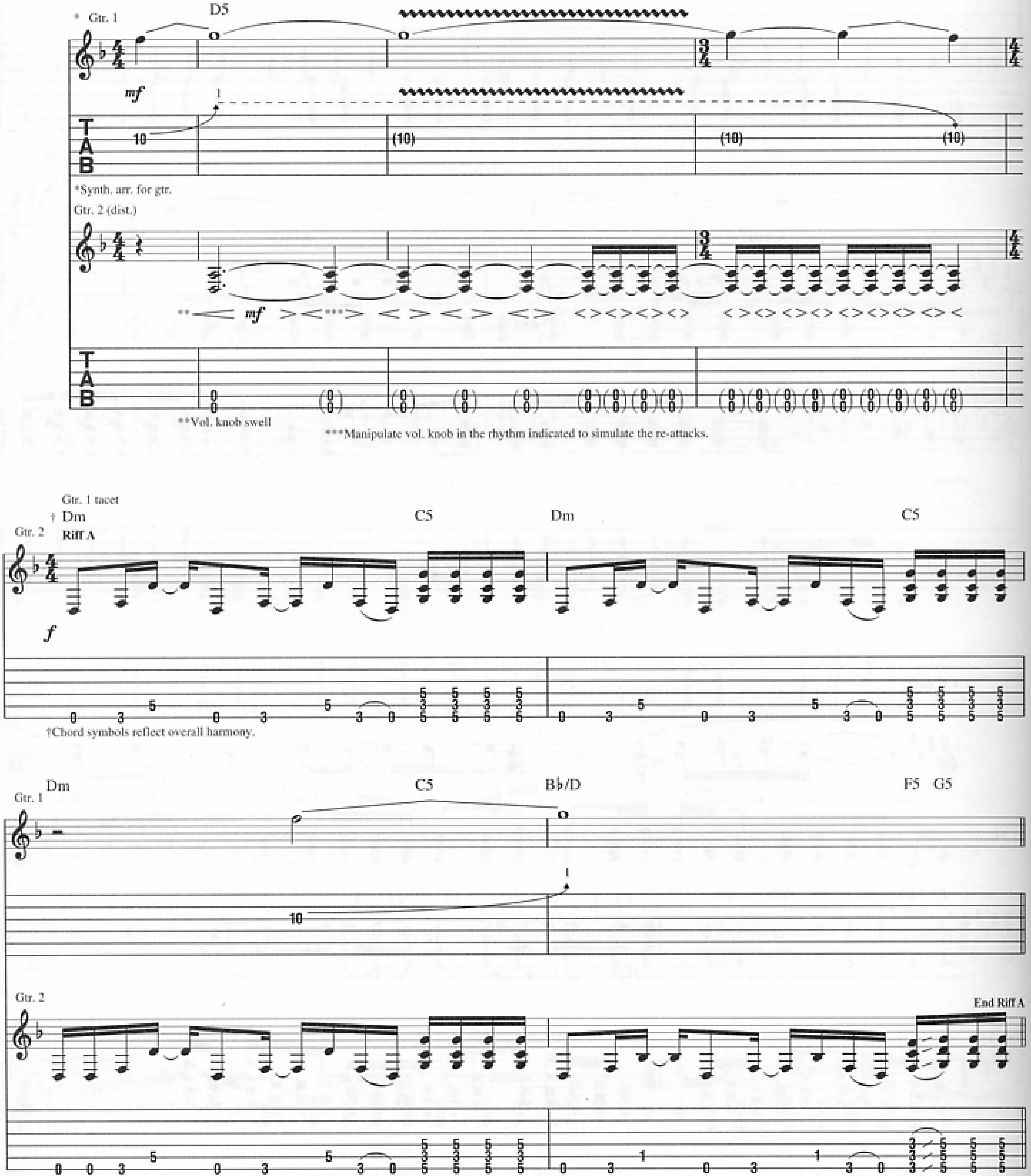
Drop D tuning:
(low to high) D–A–D–G–B–E

Intro

Moderate Rock ♩ = 96


* Gtr. 1
D5
mf
Gtr. 2 (dist.)
** mf ***
Gtr. 1 tacet
† Dm
Gtr. 2
Riff A
f
C5
Dm
C5
Dm
Gtr. 1
C5
B♭/D
F5 G5
Gtr. 2
End Riff A

*Synth. arr. for gtr.

**Vol. knob swell

***Manipulate vol. knob in the rhythm indicated to simulate the re-attacks.

†Chord symbols reflect overall harmony.

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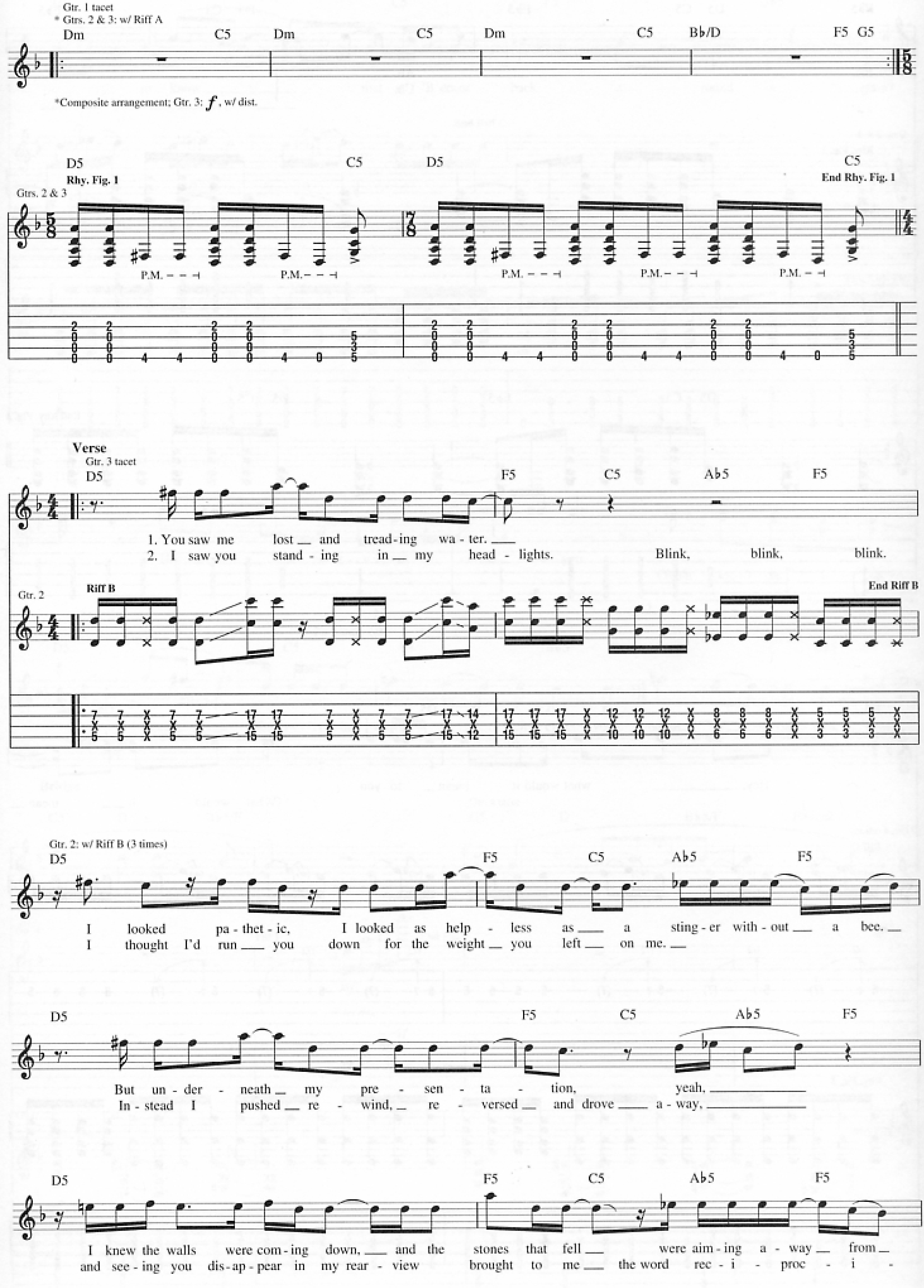
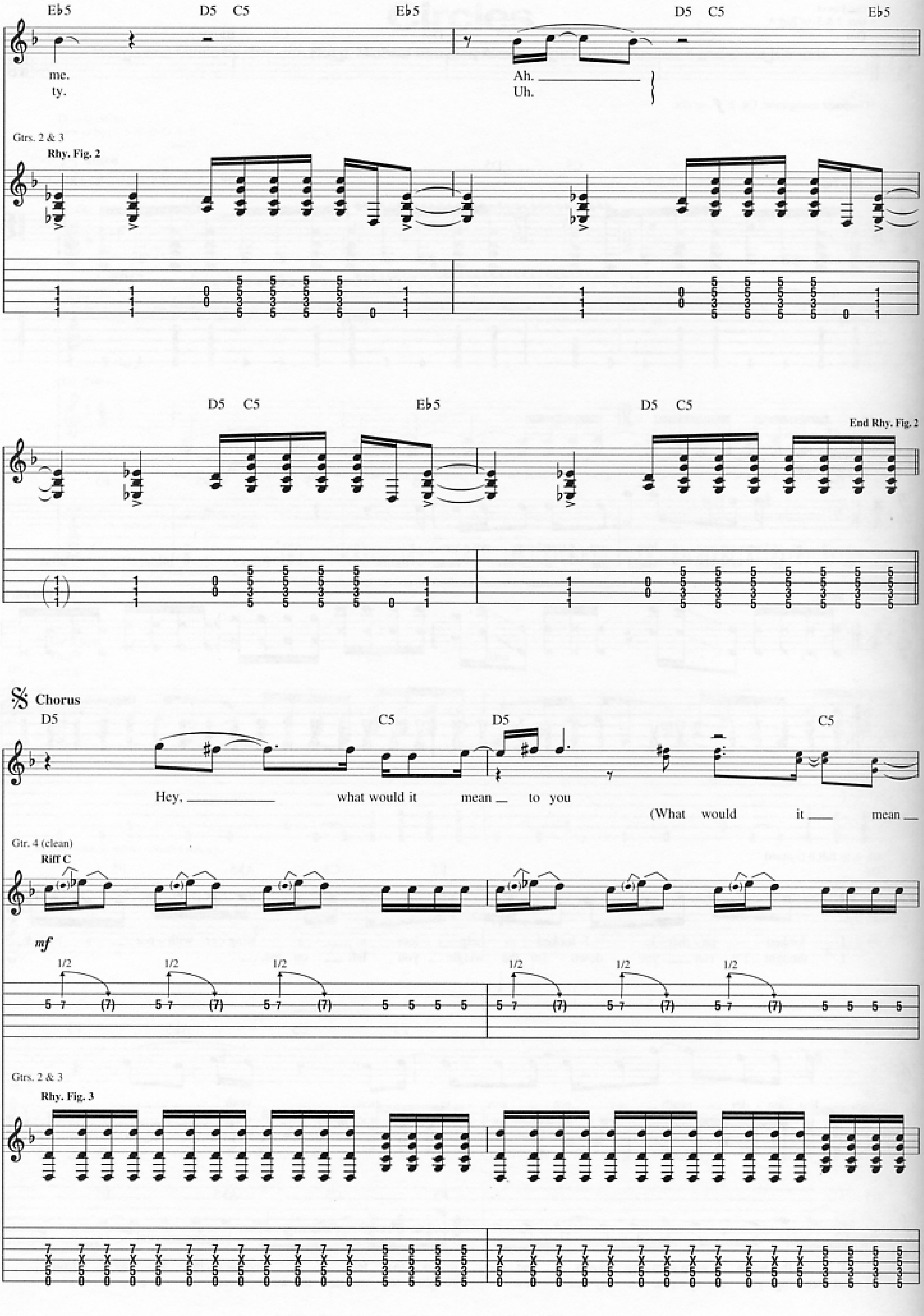
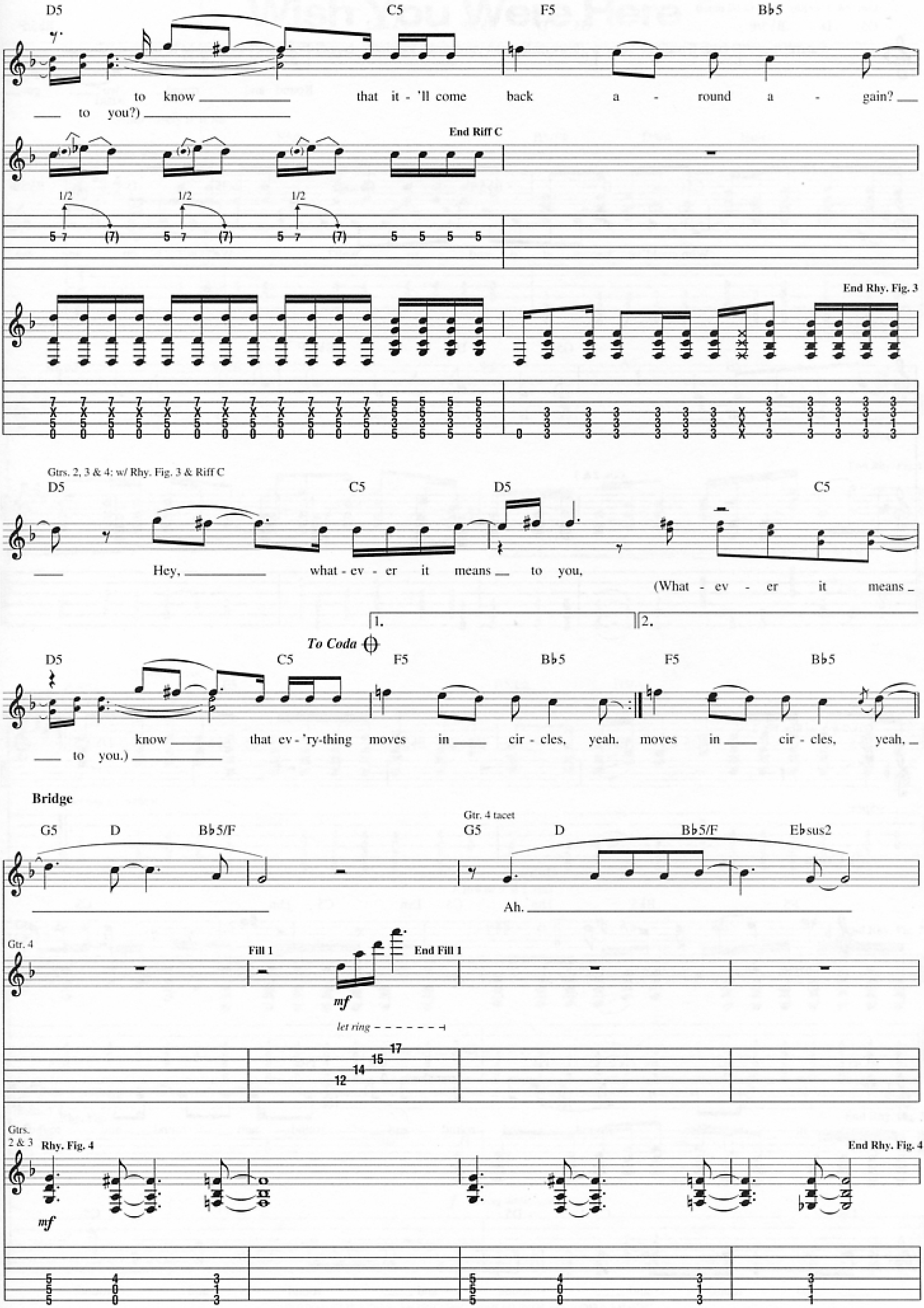
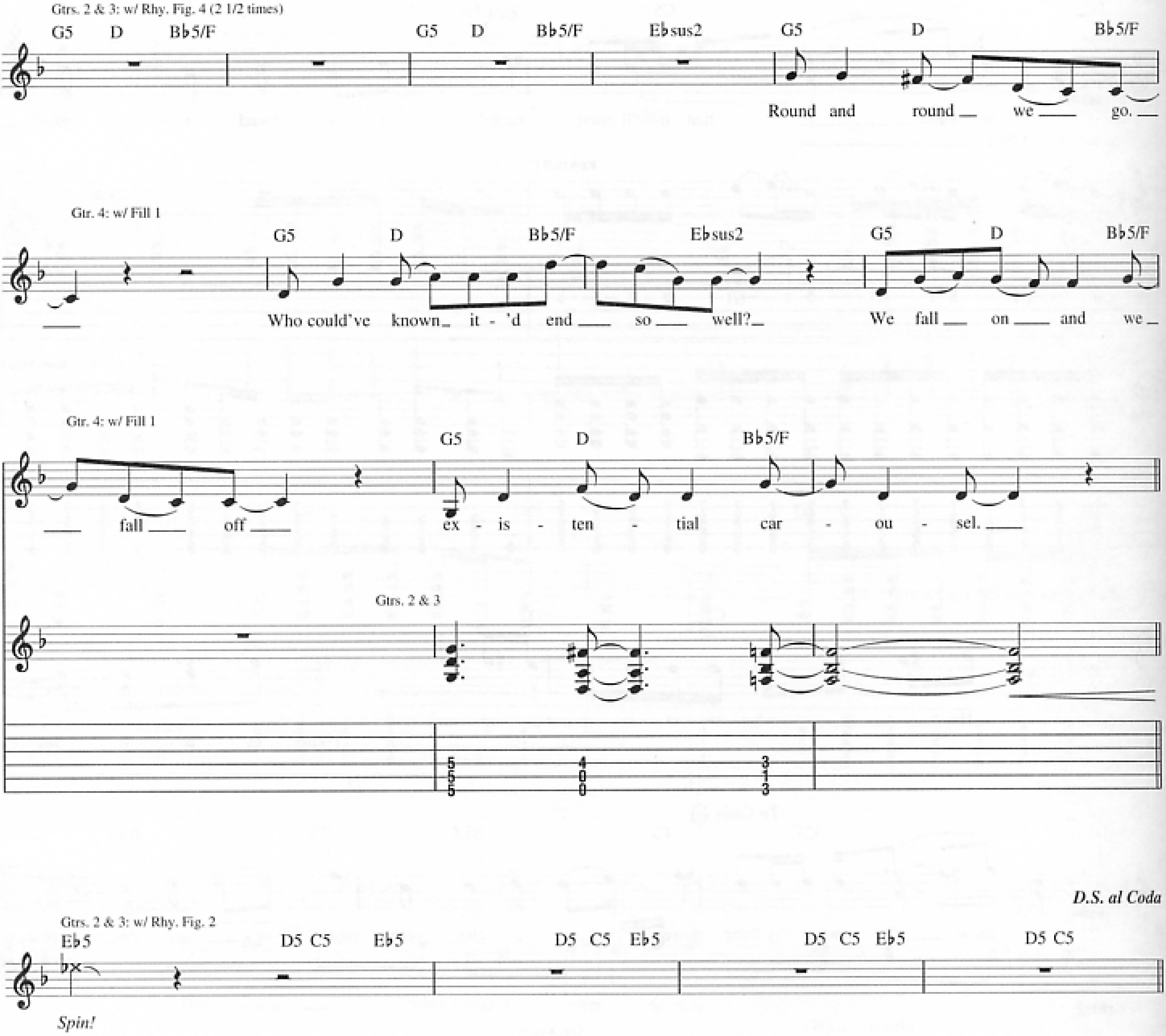

Gtr. 1 tacet
* Gtrs. 2 & 3: w/ Riff A
Dm C5 Dm C5 Dm C5 B♭/D F5 G5
*Composite arrangement; Gtr. 3: f, w/ dist.
D5 C5 D5 C5
Rhy. Fig. 1
End Rhy. Fig. 1
Gtrs. 2 & 3
P.M.
Verse
Gtr. 3 tacet
D5 F5 C5 A♭5 F5
1. You saw me lost and tread-ing wa-ter.
2. I saw you stand-ing in my head-lights. Blink, blink, blink.
Gtr. 2
Riff B
End Riff B
Gtr. 2: w/ Riff B (3 times)
D5 F5 C5 A♭5 F5
I looked pa-thet-ic, I looked as help-less as a sting-er with-out a bee.
I thought I'd run you down for the weight you left on me.
D5 F5 C5 A♭5 F5
But un-der-neath my pre-sen-ta-tion, yeah,
In-stead I pushed re-wind, re-versed and drove a-way,
D5 F5 C5 A♭5 F5
I knew the walls were com-ing down, and the stones that fell were aim-ing a-way from
and see-ing you dis-ap-pear in my rear-view brought to me the word rec-i-proc-i-



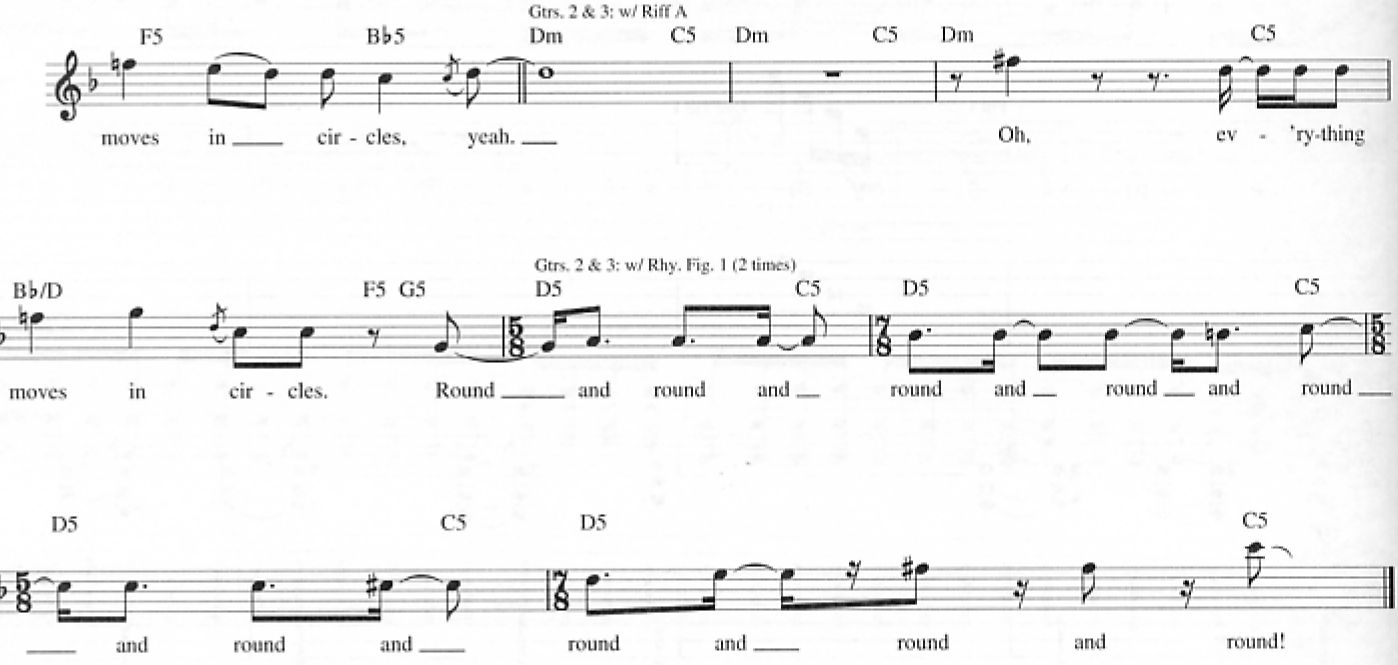
Eb5
D5
C5
Eb5
D5
C5
Eb5
me.
ty.
Ah.
Uh.
Gtrs. 2 & 3
Rhy. Fig. 2
D5
C5
Eb5
D5
C5
End Rhy. Fig. 2
𝄋 Chorus
D5
C5
D5
C5
Hey,
what would it
mean
to you
(What
would
it
mean
Gtr. 4 (clean)
Riff C
mf
1/2
Gtrs. 2 & 3
Rhy. Fig. 3


D5
C5
F5
B♭5
to know that it - 'll come back a - round a - gain?
to you?)
End Riff C
1/2
End Rhy. Fig. 3
Gtrs. 2, 3 & 4: w/ Rhy. Fig. 3 & Riff C
D5
C5
D5
C5
Hey, what - ev - er it means to you,
(What - ev - er it means
1.
2.
To Coda
D5
C5
F5
B♭5
F5
B♭5
know that ev - 'ry-thing moves in cir - cles, yeah. moves in cir - cles, yeah,
to you.)
Bridge
G5
D
B♭5/F
Gtr. 4 tacet
G5
D
B♭5/F
E♭sus2
Ah.
Gtr. 4
Fill 1
End Fill 1
mf
let ring
Gtrs. 2 & 3
Rhy. Fig. 4
End Rhy. Fig. 4
mf


Gtrs. 2 & 3: w/ Rhy. Fig. 4 (2 1/2 times)
G5 D B♭5/F G5 D B♭5/F E♭sus2 G5 D B♭5/F
Round and round we go.
Gtr. 4: w/ Fill 1
G5 D B♭5/F E♭sus2 G5 D B♭5/F
Who could've known it-'d end so well?
We fall on and we
Gtr. 4: w/ Fill 1
G5 D B♭5/F
fall off
ex-is-ten-tial car-ou-sel.
Gtrs. 2 & 3
5 5 5
4 0 0
3 1 3
D.S. al Coda
Gtrs. 2 & 3: w/ Rhy. Fig. 2
E♭5 D5 C5 E♭5 D5 C5 E♭5 D5 C5 E♭5 D5 C5
Spin!

Coda

Outro


Gtrs. 2 & 3: w/ Riff A
F5 B♭5 Dm C5 Dm C5 Dm C5
moves in cir-cles, yeah.
Oh, ev-'ry-thing
Gtrs. 2 & 3: w/ Rhy. Fig. 1 (2 times)
B♭/D F5 G5 D5 C5 D5 C5
moves in cir-cles.
Round and round and round and round and round
D5 C5 D5 C5
and round and round and round and round!

Wish You Were Here

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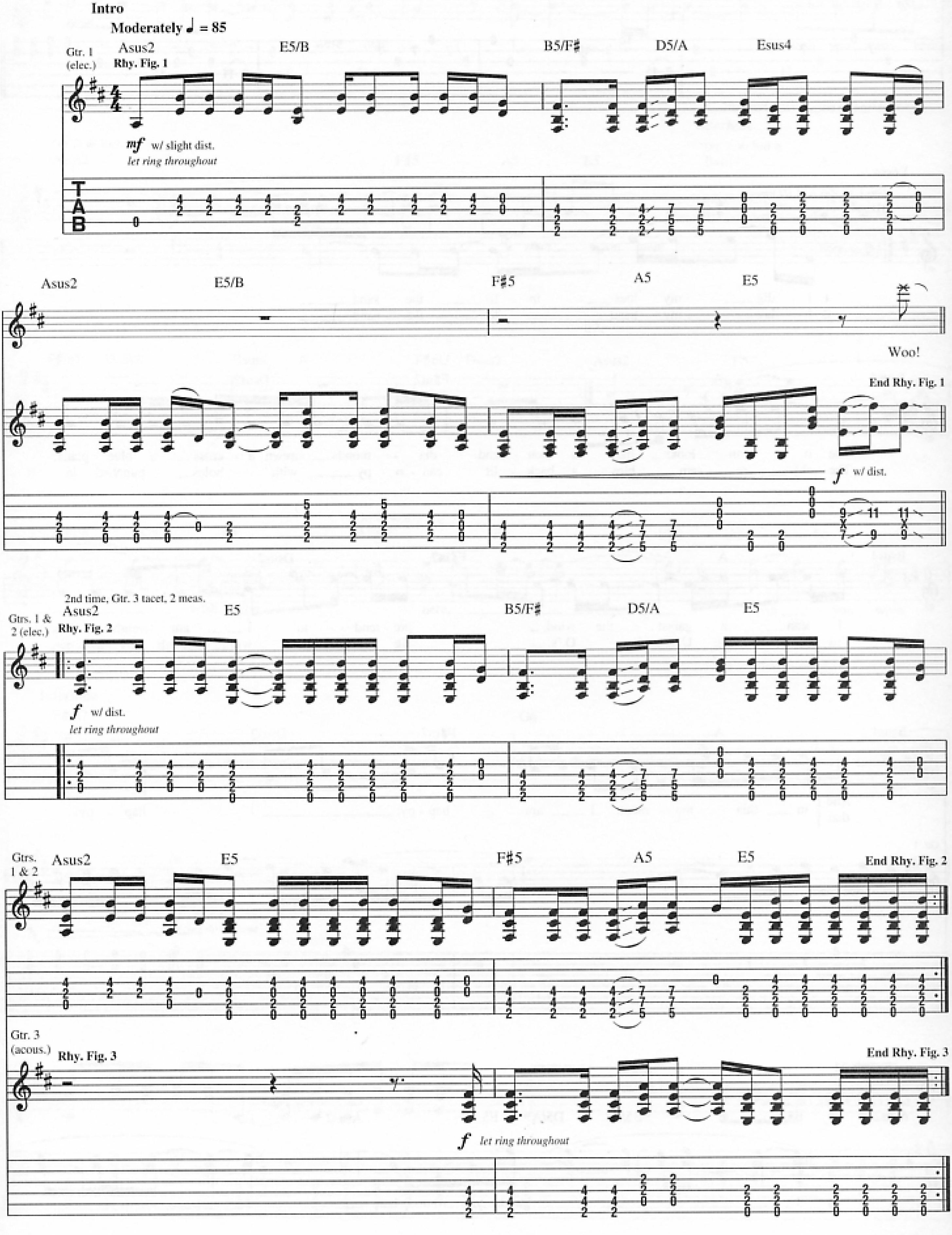
Intro
Moderately ♩ = 85
Gtr. 1 (elec.)
Rhy. Fig. 1
Asus2
E5/B
B5/F♯
D5/A
Esus4
mf w/ slight dist.
let ring throughout
Asus2
E5/B
F♯5
A5
E5
Woo!
End Rhy. Fig. 1
f w/ dist.
2nd time, Gtr. 3 tacet, 2 meas.
Gtrs. 1 & 2 (elec.)
Rhy. Fig. 2
Asus2
E5
B5/F♯
D5/A
E5
f w/ dist.
let ring throughout
Gtrs. 1 & 2
Asus2
E5
F♯5
A5
E5
End Rhy. Fig. 2
Gtr. 3 (acous.)
Rhy. Fig. 3
End Rhy. Fig. 3
f let ring throughout
T
A
B

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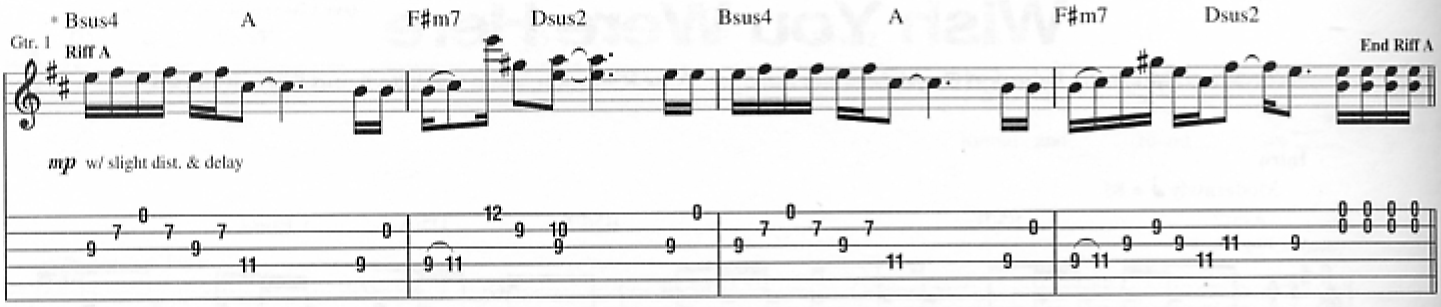
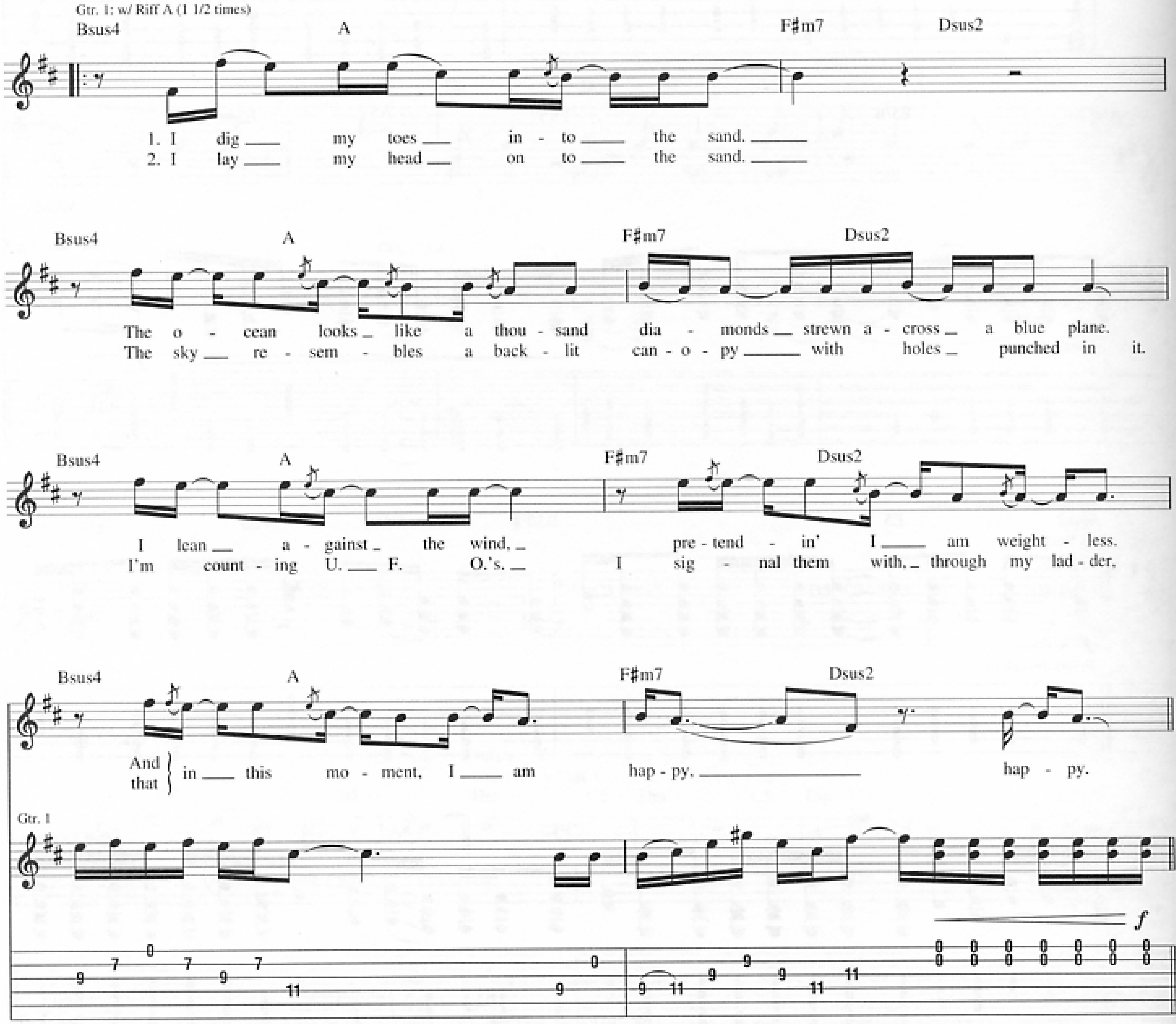
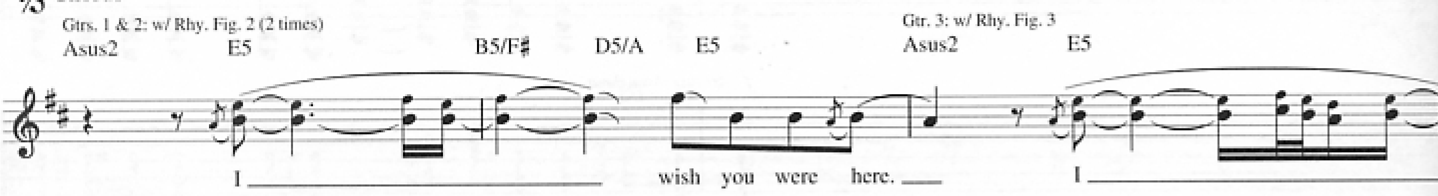

Gtr. 1
Riff A
* Bsus4
A
F♯m7
Dsus2
Bsus4
A
F♯m7
Dsus2
End Riff A
mp w/ slight dist. & delay

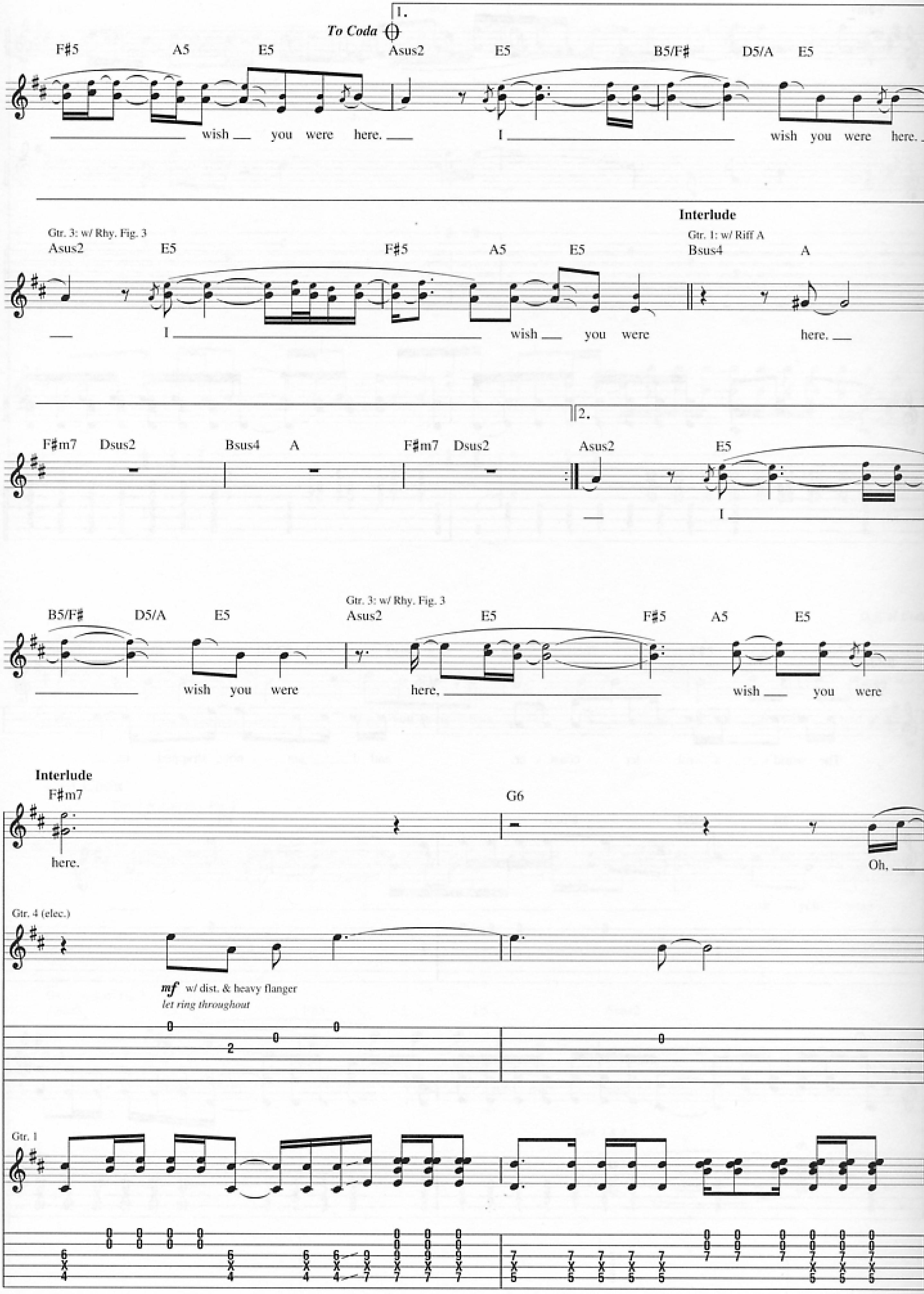
*Chord symbols reflect overall harmony.

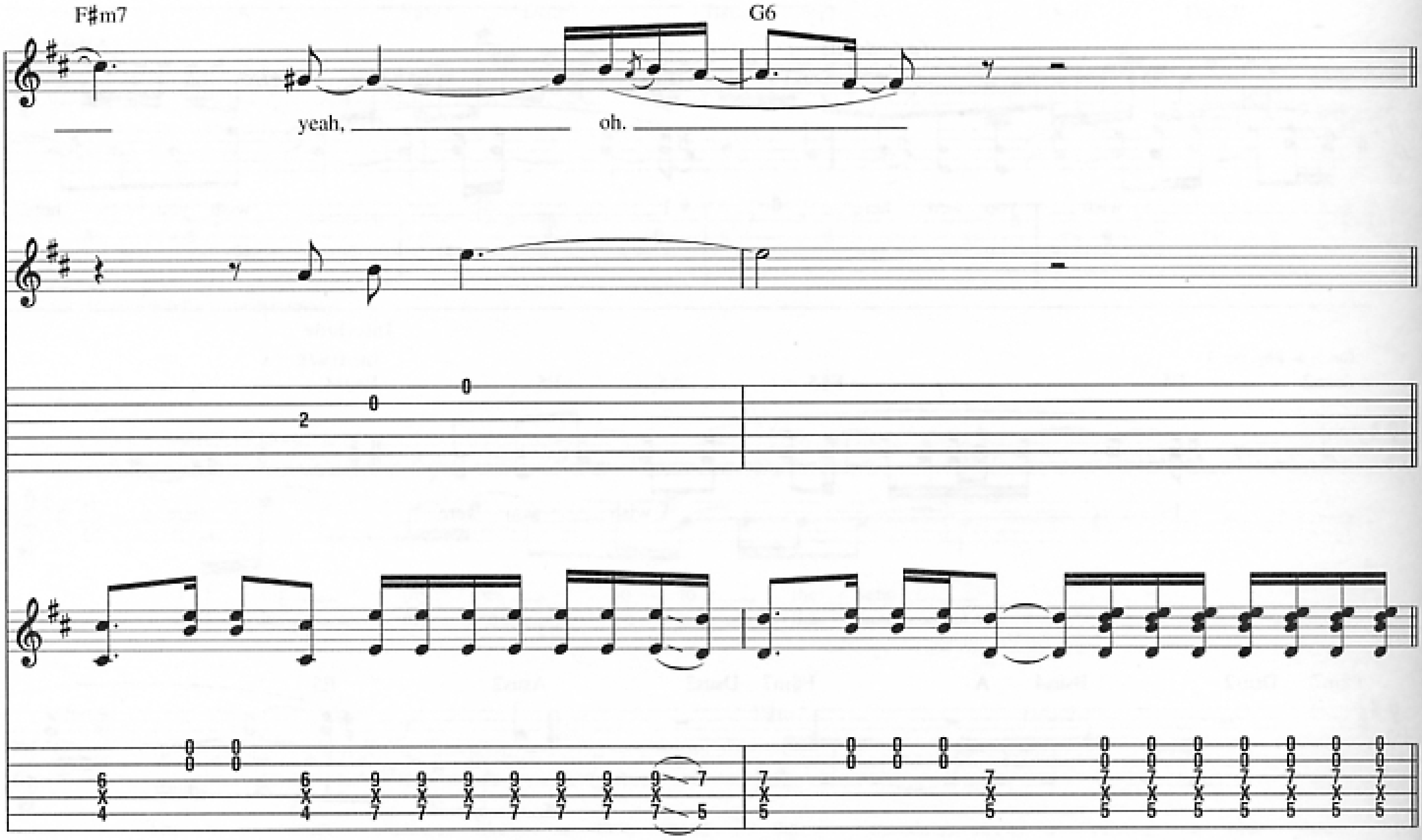
Verse


Gtr. 1: w/ Riff A (1 1/2 times)
Bsus4
A
F♯m7
Dsus2
1. I dig my toes in - to the sand.
2. I lay my head on to the sand.
The o - cean looks like a thou - sand dia - monds strewn a - cross a blue plane.
The sky re - sem - bles a back - lit can - o - py with holes punched in it.
I lean a - gainst the wind, pre - tend - in' I am weight - less.
I'm count - ing U. F. O.'s. I sig - nal them with, through my lad - der,
And that in this mo - ment, I am hap - py, hap - py.
Gtr. 1
f

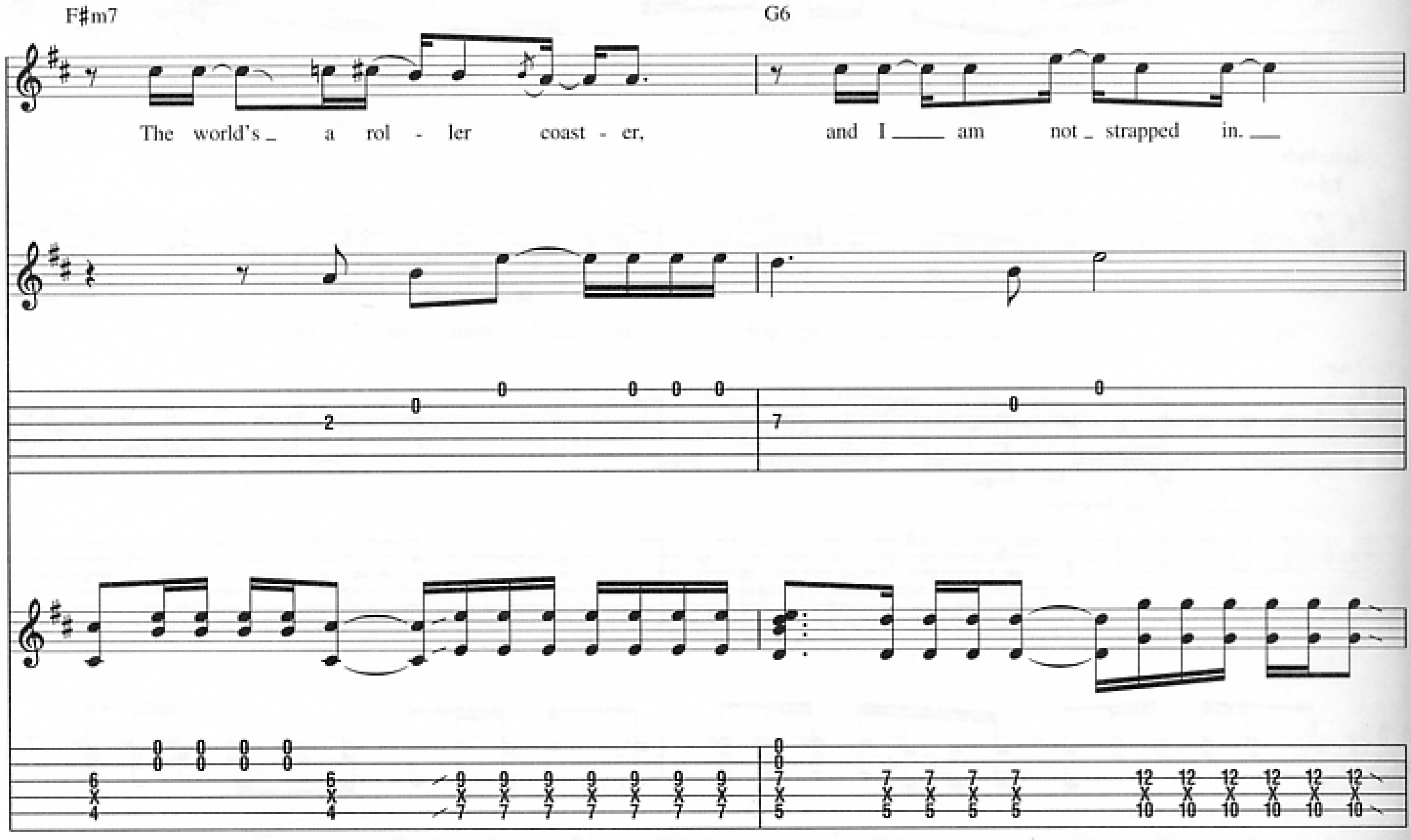
Chorus

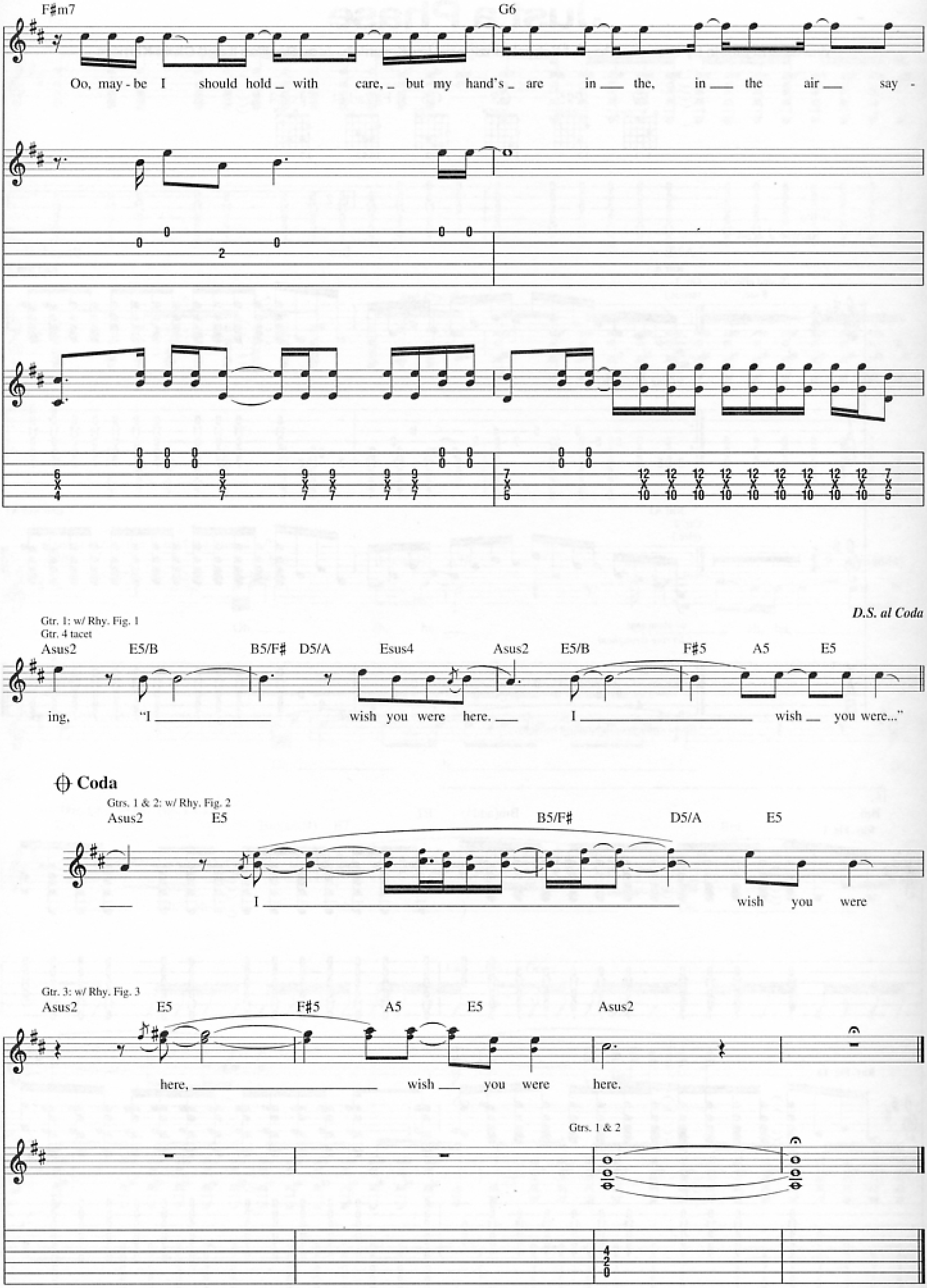

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
Asus2
E5
B5/F♯
D5/A
E5
Gtr. 3: w/ Rhy. Fig. 3
Asus2
E5
I wish you were here. I


To Coda
1.
F♯5 A5 E5 Asus2 E5 B5/F♯ D5/A E5
wish you were here. I wish you were here.
Gtr. 3: w/ Rhy. Fig. 3
Asus2 E5 F♯5 A5 E5
I wish you were
Interlude
Gtr. 1: w/ Riff A
Bsus4 A
here.
F♯m7 Dsus2 Bsus4 A F♯m7 Dsus2
2.
Asus2 E5
I
B5/F♯ D5/A E5
wish you were
Gtr. 3: w/ Rhy. Fig. 3
Asus2 E5 F♯5 A5 E5
here, wish you were
Interlude
F♯m7 G6
here. Oh,
Gtr. 4 (elec.)
mf w/ dist. & heavy flanger
let ring throughout
Gtr. 1


F♯m7
G6
yeah,
oh.

Bridge


F♯m7
G6
The world's a rol - ler coast - er,
and I am not strapped in.


F♯m7
G6
Oo, may-be I should hold _ with care, _ but my hand's _ are in ___ the, in ___ the air ___ say-
ing,
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 4 tacet
Asus2
E5/B
B5/F♯
D5/A
Esus4
Asus2
E5/B
F♯5
A5
E5
D.S. al Coda
"I ______ wish you were here. ___ I ______ wish __ you were..."
Coda
Gtrs. 1 & 2: w/ Rhy. Fig. 2
Asus2
E5
B5/F♯
D5/A
E5
I ______ wish you were
Gtr. 3: w/ Rhy. Fig. 3
Asus2
E5
F♯5
A5
E5
Asus2
here, ______ wish __ you were here.
Gtrs. 1 & 2

Just a Phase

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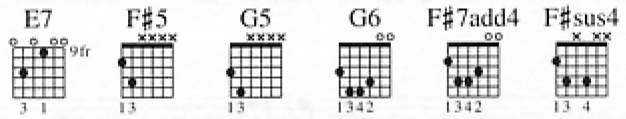
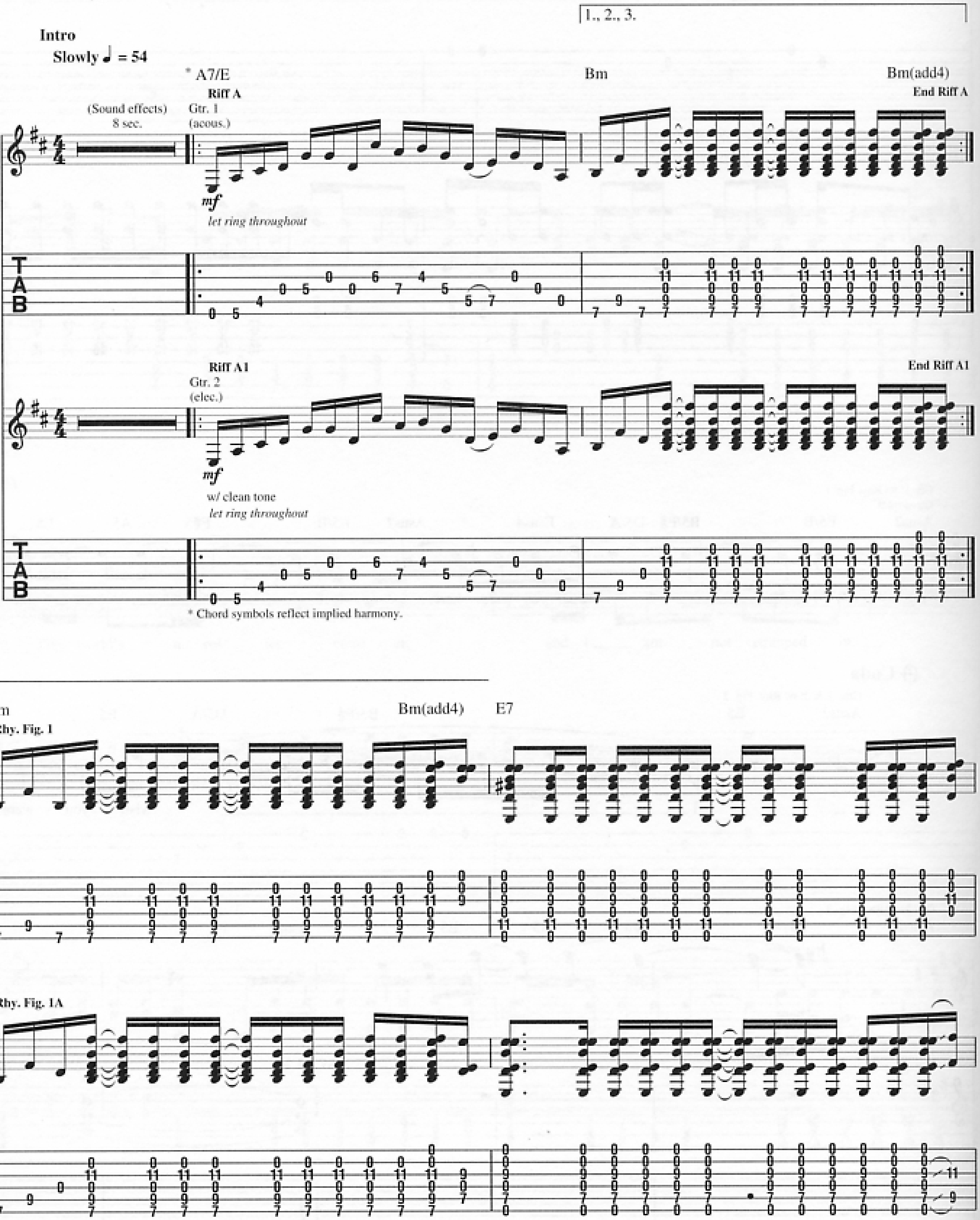

E7
9fr
3 1
F♯5
13
G5
13
G6
1342
F♯7add4
1342
F♯sus4
13 4


1., 2., 3.
Intro
Slowly ♩ = 54
* A7/E
Bm
Bm(add4)
Riff A
End Riff A
(Sound effects)
8 sec.
Gtr. 1
(acous.)
mf
let ring throughout
Riff A1
End Riff A1
Gtr. 2
(elec.)
mf
w/ clean tone
let ring throughout
4.
Bm
Bm(add4)
E7
Rhy. Fig. 1
Rhy. Fig. 1A

* Chord symbols reflect implied harmony.

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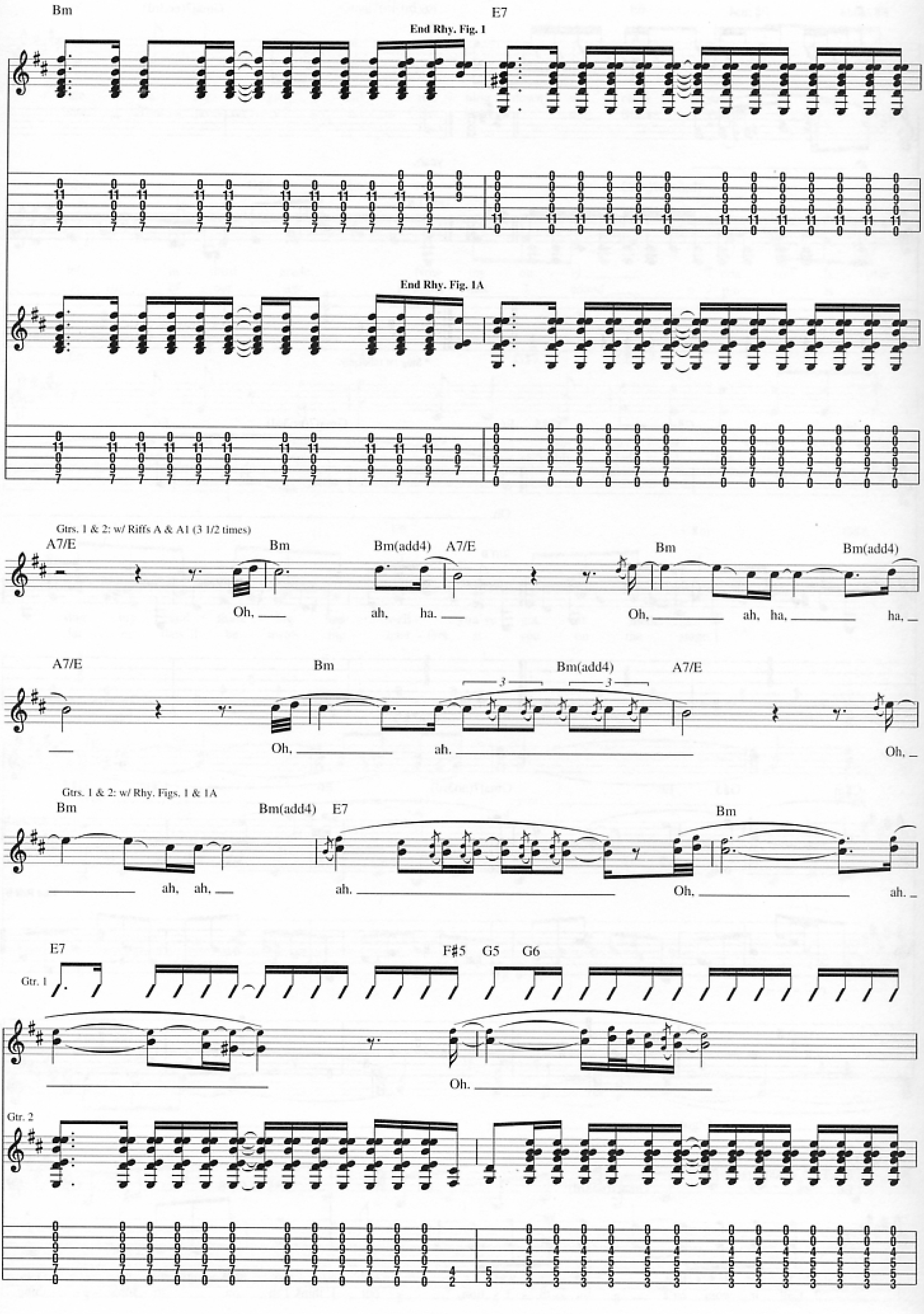
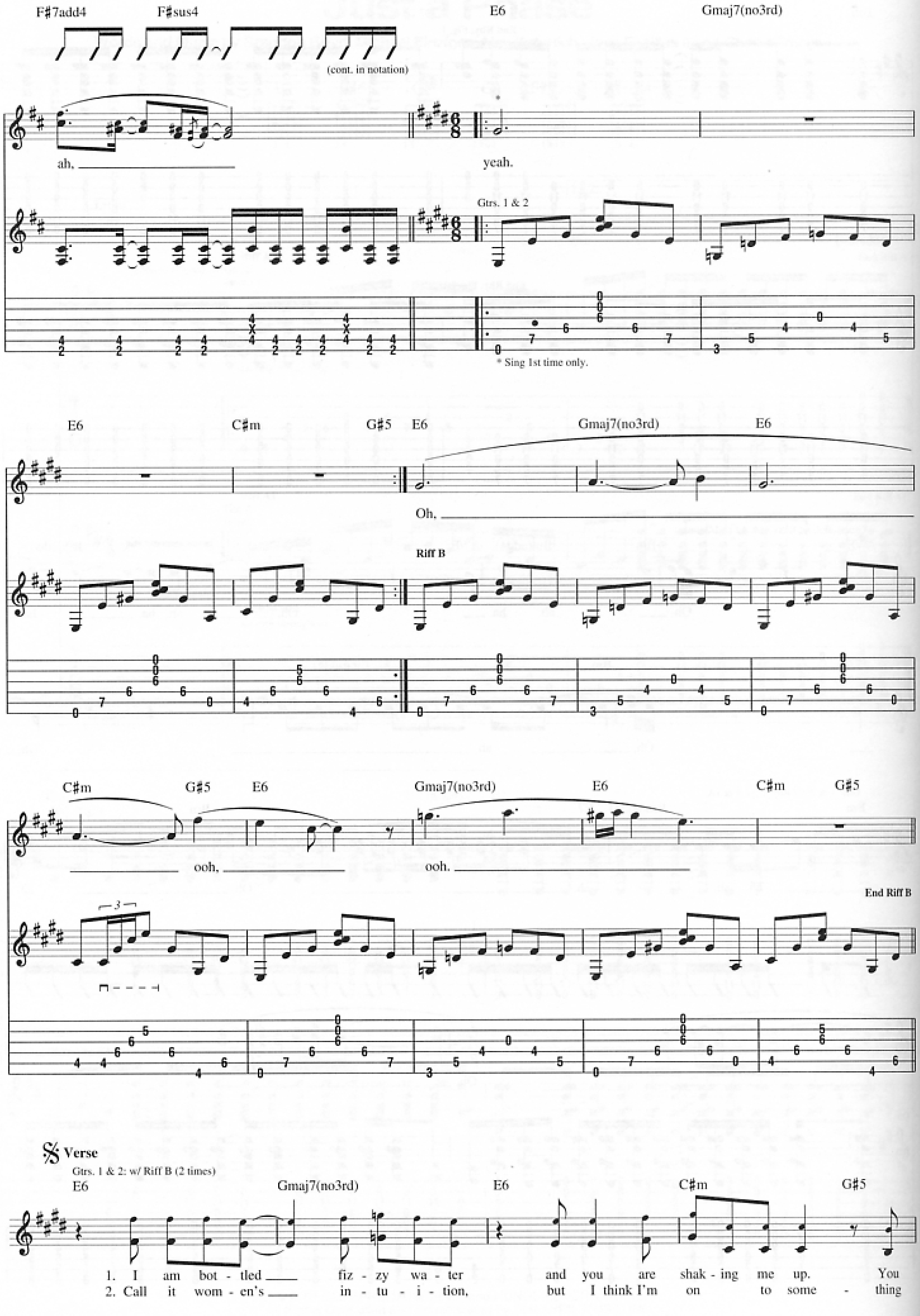
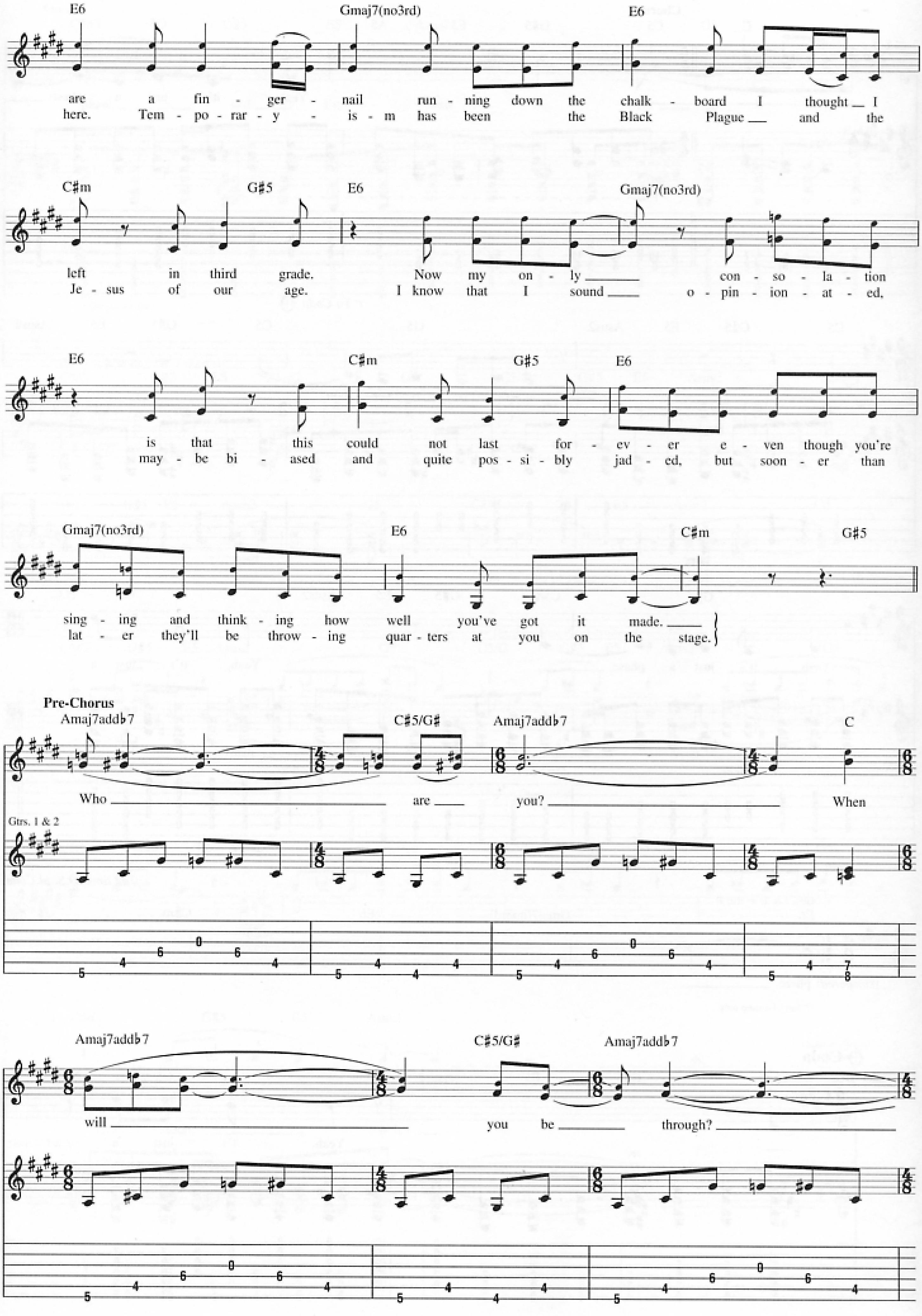
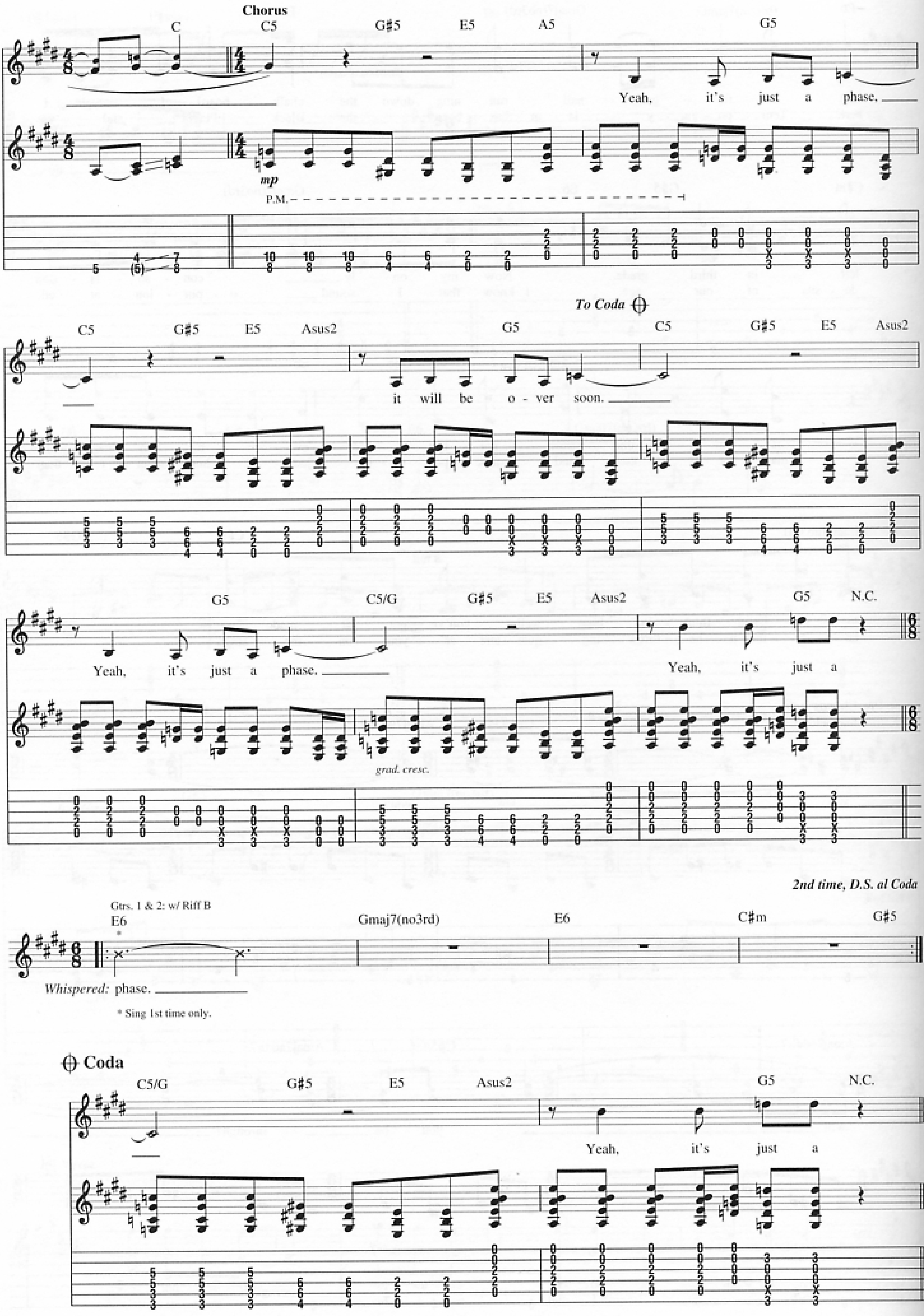
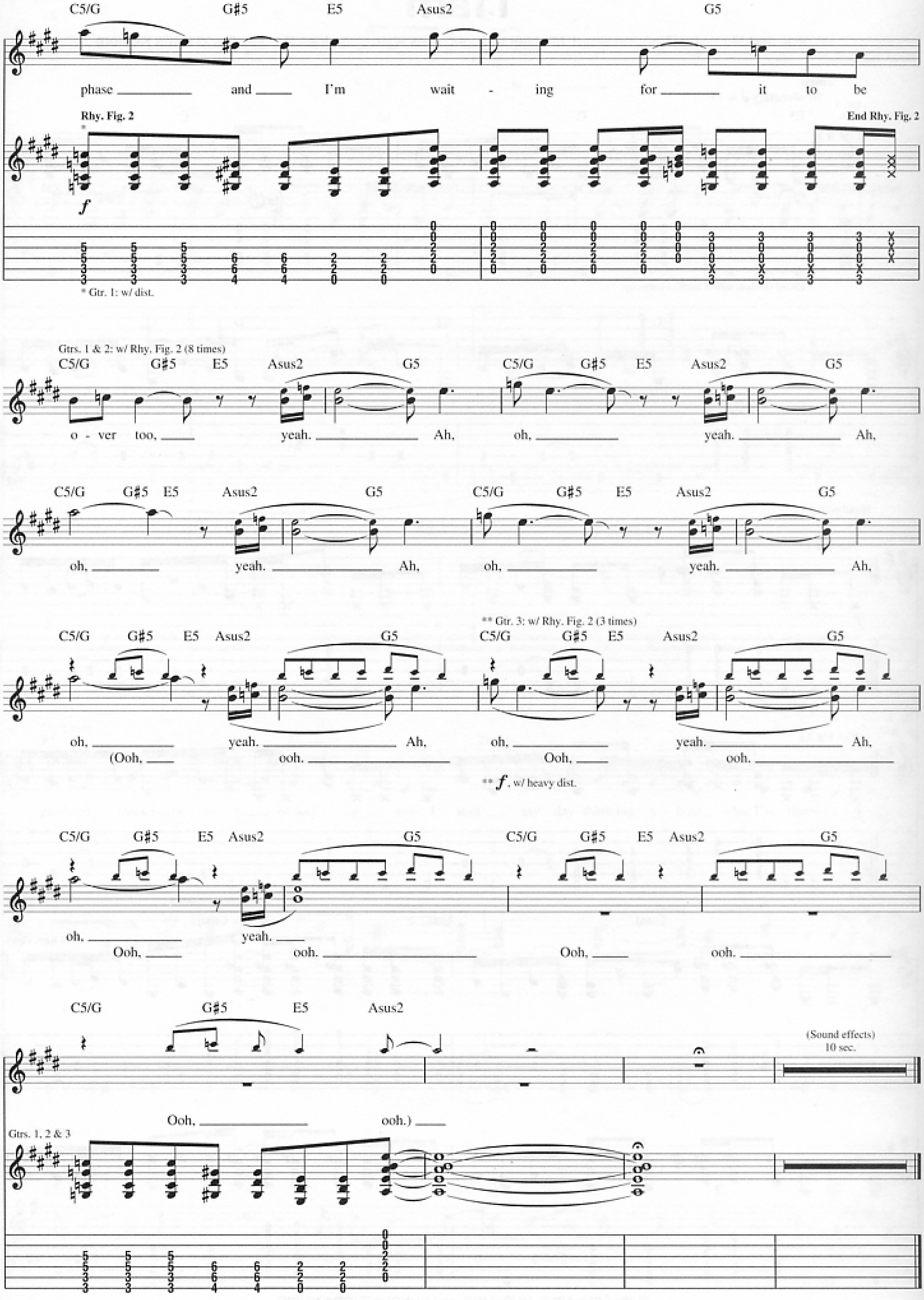

Bm
End Rhy. Fig. 1
E7
End Rhy. Fig. 1A
Gtrs. 1 & 2: w/ Riffs A & A1 (3 1/2 times)
A7/E
Bm
Bm(add4)
A7/E
Bm
Bm(add4)
Oh, ah, ha. Oh, ah, ha, ha,
A7/E
Bm
Bm(add4)
A7/E
3
3
Oh, ah. Oh,
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A
Bm
Bm(add4)
E7
Bm
ah, ah, ah. Oh, ah.
E7
F♯5
G5
G6
Gtr. 1
Oh.
Gtr. 2


F♯7add4
F♯sus4
(cont. in notation)
E6
Gmaj7(no3rd)
ah,
yeah.
Gtrs. 1 & 2
* Sing 1st time only.
E6
C♯m
G♯5
E6
Gmaj7(no3rd)
E6
Oh,
Riff B
C♯m
G♯5
E6
Gmaj7(no3rd)
E6
C♯m
G♯5
ooh,
ooh.
End Riff B
Verse
Gtrs. 1 & 2: w/ Riff B (2 times)
E6
Gmaj7(no3rd)
E6
C♯m
G♯5
1. I am bot - tled fiz - zy wa - ter and you are shak - ing me up. You
2. Call it wom - en's in - tu - i - tion, but I think I'm on to some - thing


E6
Gmaj7(no3rd)
E6
are a fin - ger - nail run - ning down the chalk - board I thought I
here. Tem - po - rar - y - is - m has been the Black Plague and the
C♯m
G♯5
E6
Gmaj7(no3rd)
left in third grade. Now my on - ly con - so - la - tion
Je - sus of our age. I know that I sound o - pin - ion - at - ed,
E6
C♯m
G♯5
E6
is that this could not last for - ev - er e - ven though you're
may - be bi - ased and quite pos - si - bly jad - ed, but soon - er than
Gmaj7(no3rd)
E6
C♯m
G♯5
sing - ing and think - ing how well you've got it made.
lat - er they'll be throw - ing quar - ters at you on the stage.
Pre-Chorus
Amaj7add♭7
C♯5/G♯
Amaj7add♭7
C
Who are you? When
Gtrs. 1 & 2
Amaj7add♭7
C♯5/G♯
Amaj7add♭7
will you be through?

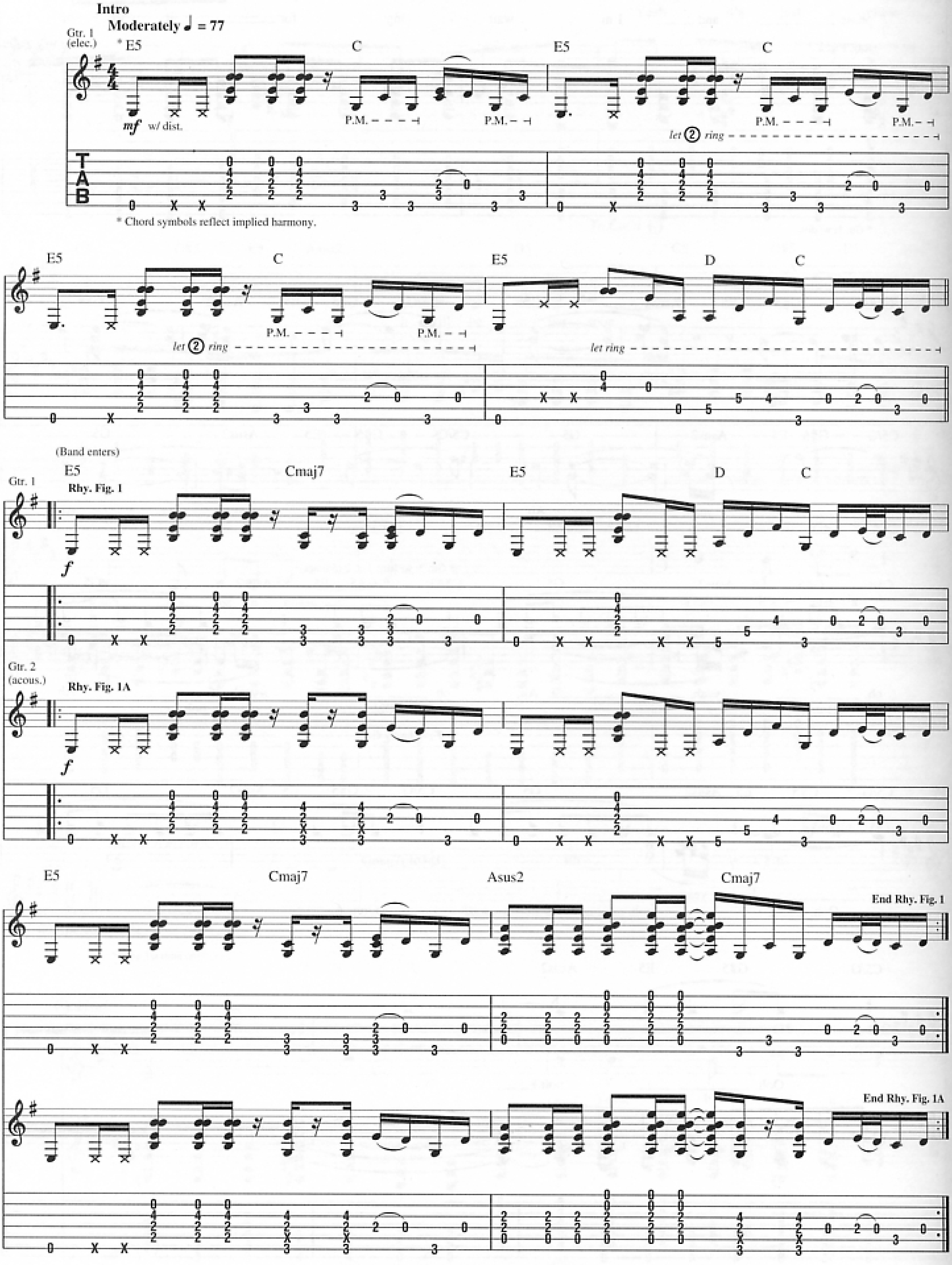

Chorus
C
C5
G♯5
E5
A5
G5
Yeah, it's just a phase,
mp
P.M.
To Coda
C5
G♯5
E5
Asus2
G5
it will be o-ver soon.
C5
G♯5
E5
Asus2
G5
C5/G
G♯5
E5
Asus2
G5
N.C.
Yeah, it's just a phase.
Yeah, it's just a
grad. cresc.
2nd time, D.S. al Coda
Gtrs. 1 & 2: w/ Riff B
E6
Gmaj7(no3rd)
E6
C♯m
G♯5
Whispered: phase.
* Sing 1st time only.
Coda
C5/G
G♯5
E5
Asus2
G5
N.C.
Yeah, it's just a

Outro


C5/G
G♯5
E5
Asus2
G5
phase and I'm wait - ing for it to be
Rhy. Fig. 2
End Rhy. Fig. 2
f
* Gtr. 1: w/ dist.
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (8 times)
o - ver too, yeah. Ah, oh, yeah. Ah,
oh, yeah. Ah, oh, yeah. Ah,
** Gtr. 3: w/ Rhy. Fig. 2 (3 times)
oh, yeah. Ah, oh, yeah. Ah,
(Ooh, ooh. Ooh, ooh.
** f, w/ heavy dist.
oh, yeah.
Ooh, ooh. Ooh, ooh.
Ooh, ooh.)
(Sound effects)
10 sec.
Gtrs. 1, 2 & 3

11am

Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore


Intro
Moderately ♩ = 77
Gtr. 1 (elec.)
* E5
C
E5
C
mf w/ dist.
P.M.
let ② ring
T
A
B
* Chord symbols reflect implied harmony.
E5
C
E5
D
C
let ② ring
let ring
(Band enters)
Gtr. 1
E5
Rhy. Fig. 1
Cmaj7
E5
D
C
f
Gtr. 2 (acous.)
Rhy. Fig. 1A
f
E5
Cmaj7
Asus2
Cmaj7
End Rhy. Fig. 1
End Rhy. Fig. 1A

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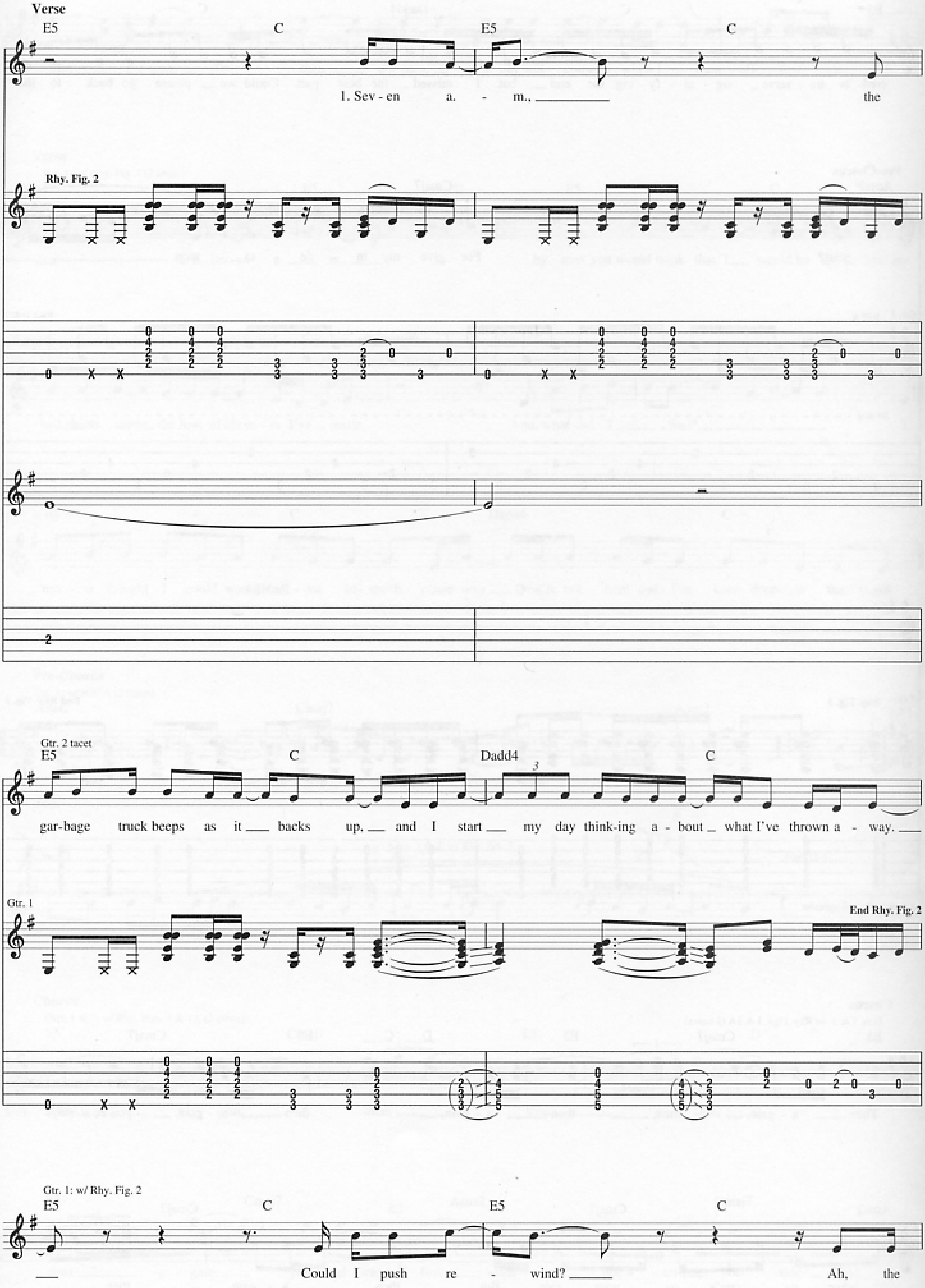
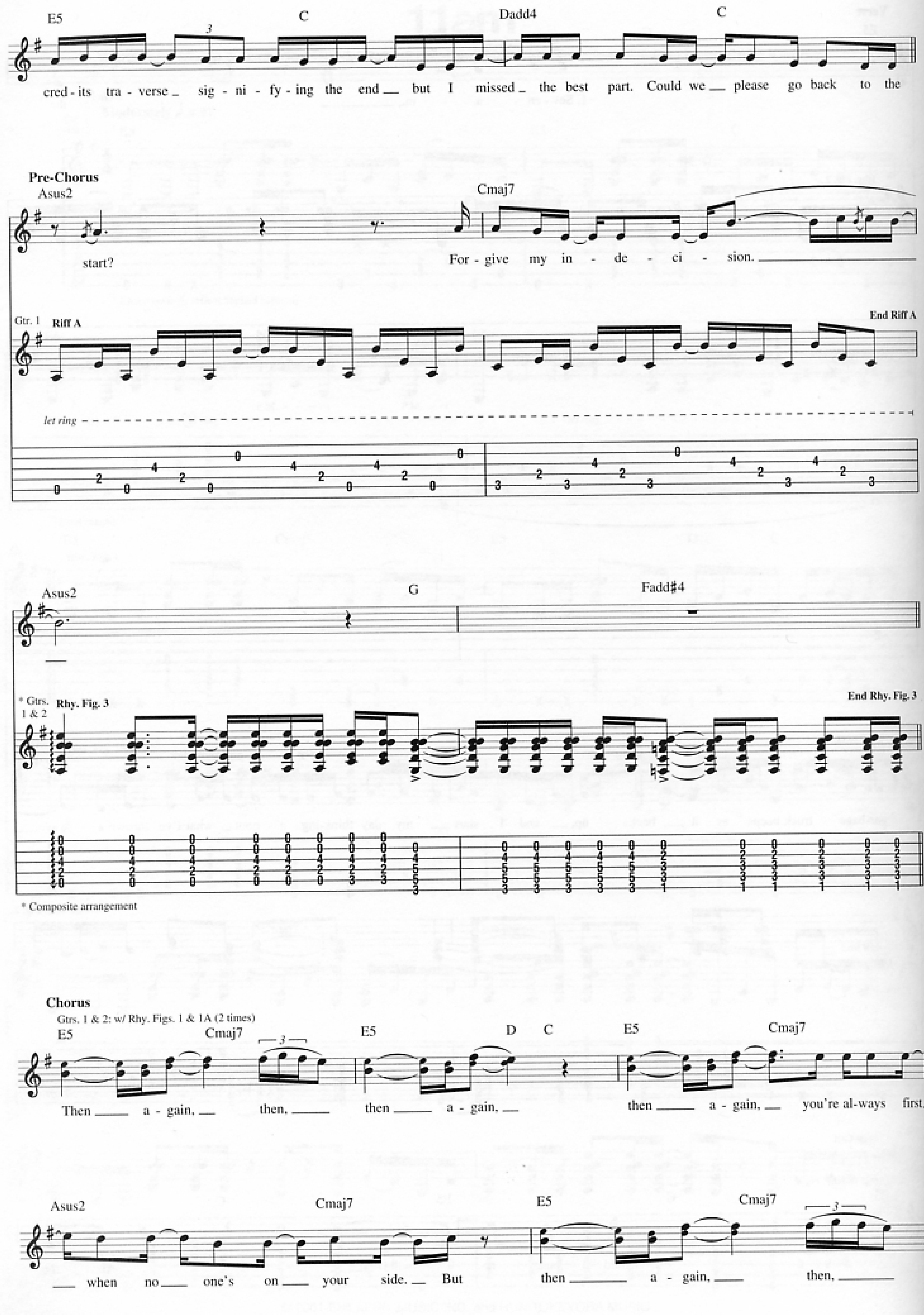
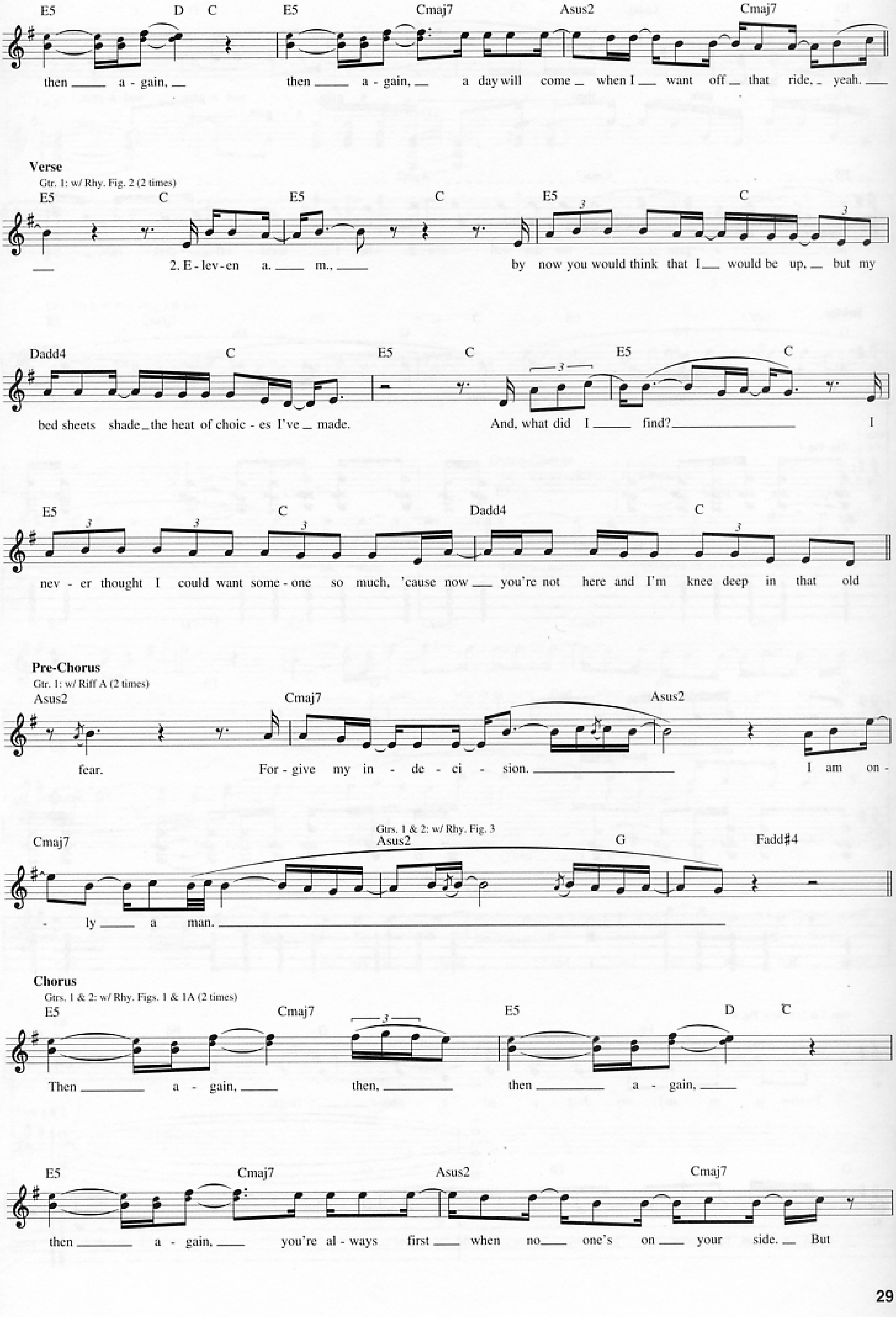
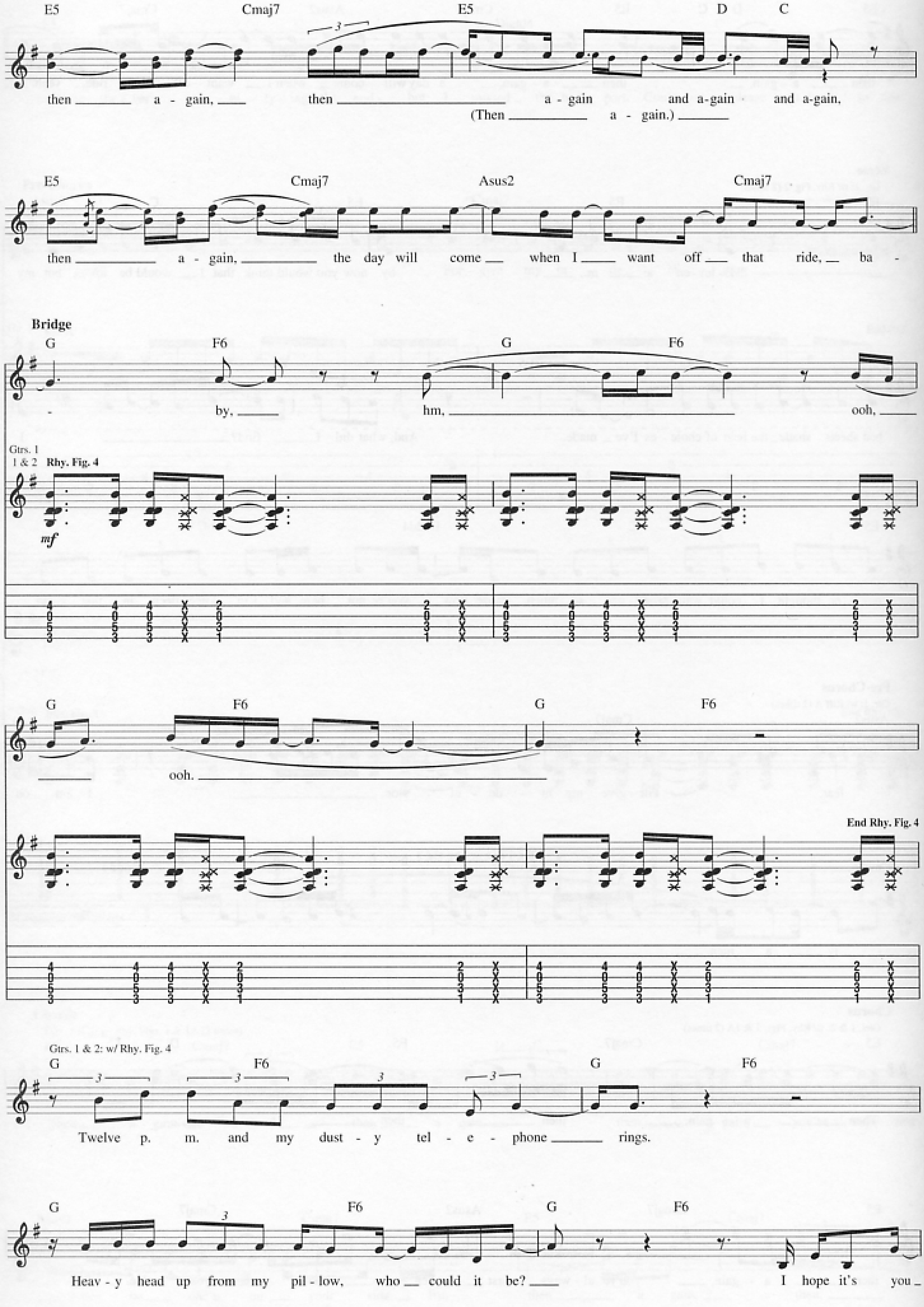
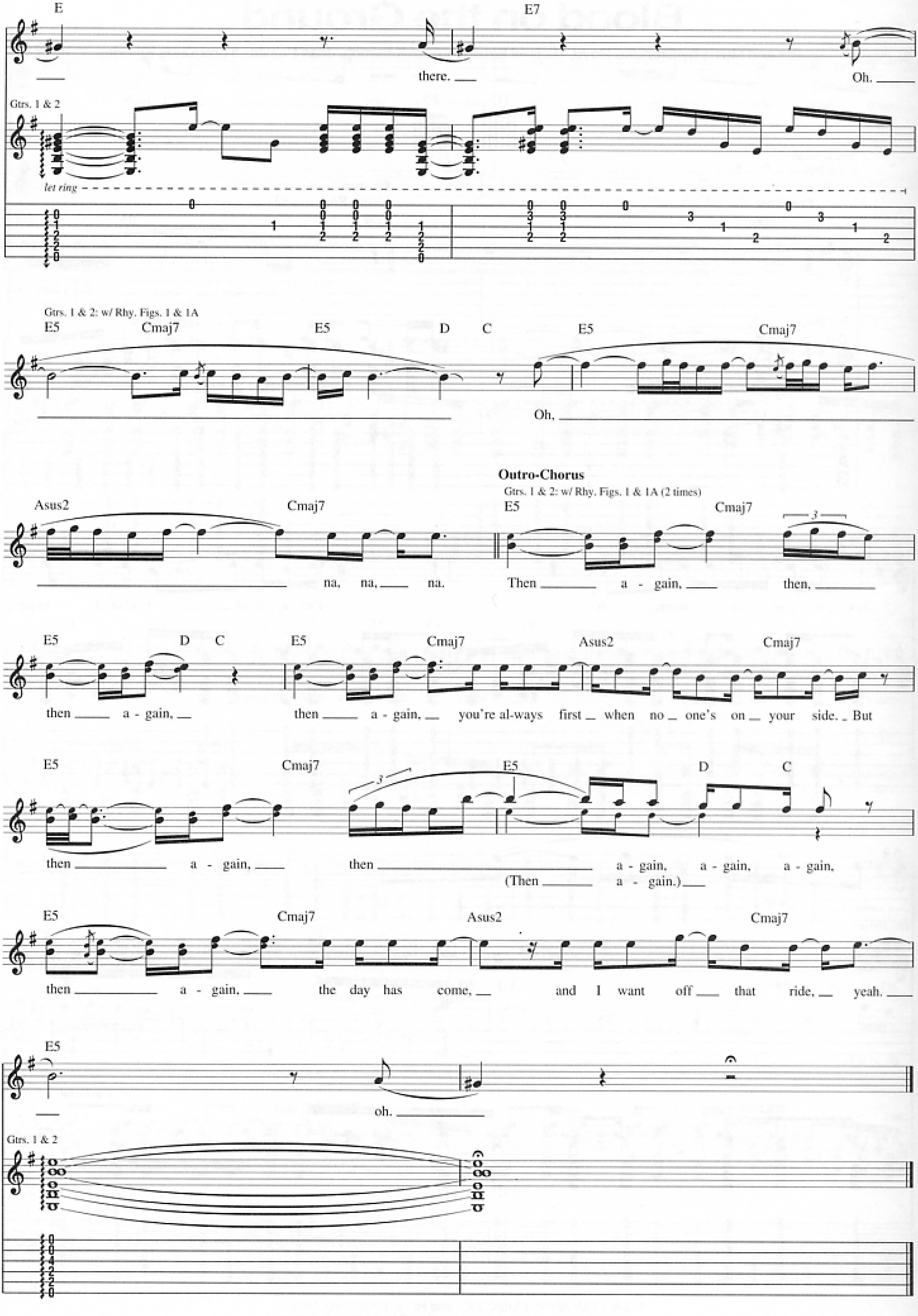

Verse
E5
C
E5
C
1. Sev - en a. - m., the
Rhy. Fig. 2
Gtr. 2 tacet
E5
C
Dadd4
C
gar-bage truck beeps as it backs up, and I start my day think-ing a - bout what I've thrown a - way.
Gtr. 1
End Rhy. Fig. 2
Gtr. 1: w/ Rhy. Fig. 2
E5
C
E5
C
Could I push re - wind? Ah, the


E5 C Dadd4 C
cred-its tra-verse sig-ni-fy-ing the end but I missed the best part. Could we please go back to the
Pre-Chorus
Asus2 Cmaj7
start? For-give my in-de-ci-sion.
Gtr. 1 Riff A
End Riff A
let ring
Asus2 G Fadd#4
* Gtrs. 1 & 2 Rhy. Fig. 3
End Rhy. Fig. 3
Chorus
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (2 times)
E5 Cmaj7 E5 D C E5 Cmaj7
Then a-gain, then, then a-gain, then a-gain, you're al-ways first,
Asus2 Cmaj7 E5 Cmaj7
when no one's on your side. But then a-gain, then,

* Composite arrangement

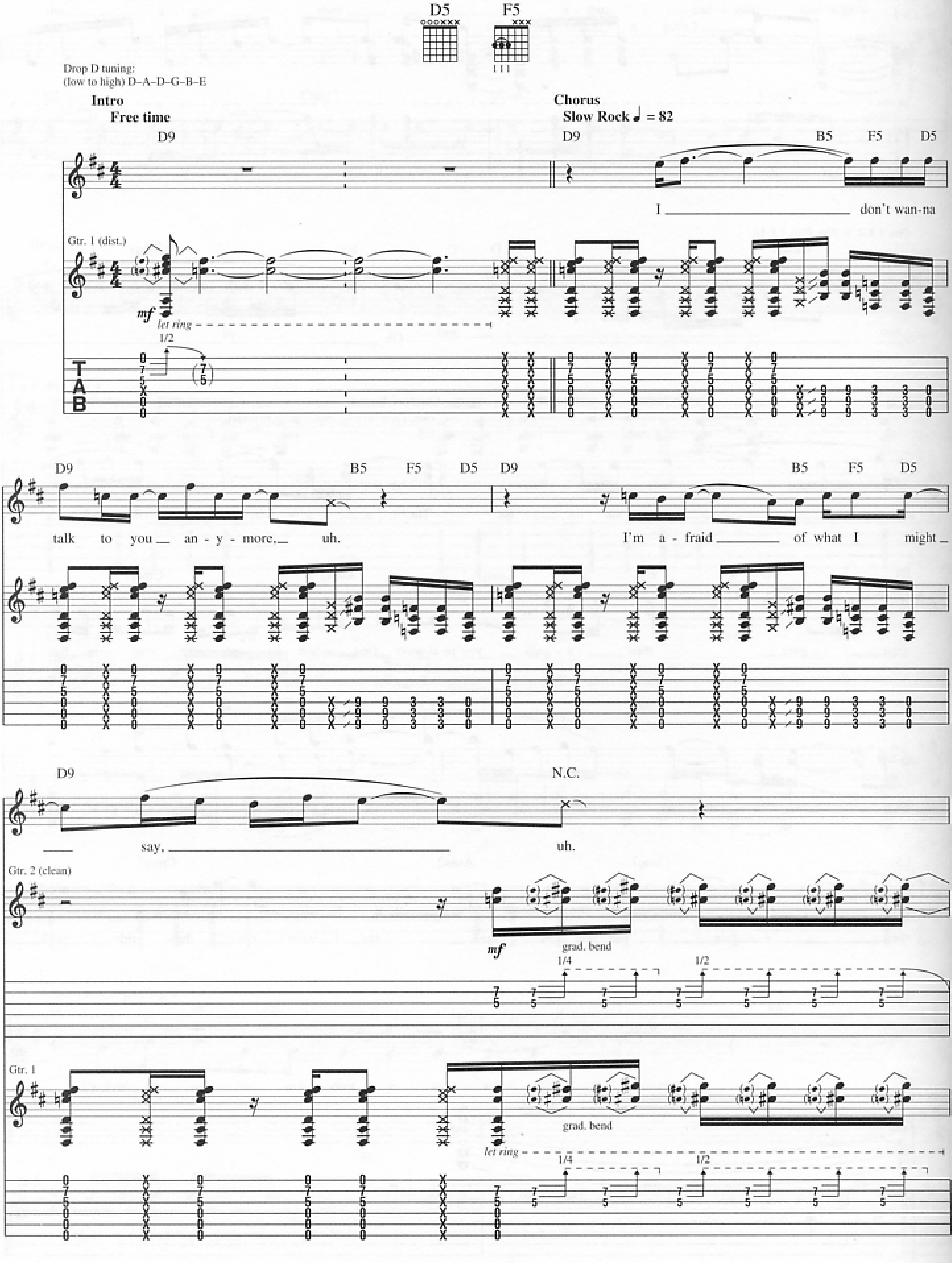

E5 D C E5 Cmaj7 Asus2 Cmaj7
then ___ a - gain, ___ then ___ a - gain, ___ a day will come ___ when I ___ want off ___ that ride, ___ yeah. ___
Verse
Gtr. 1: w/ Rhy. Fig. 2 (2 times)
E5 C E5 C E5 C
___ 2. E - lev - en a. ___ m., ___ by now you would think that I ___ would be up, ___ but my
Dadd4 C E5 C E5 C
bed sheets shade ___ the heat of choic - es I've ___ made. And, what did I ___ find? ___ I
E5 C Dadd4 C
nev - er thought I could want some - one so much, 'cause now ___ you're not here and I'm knee deep in that old
Pre-Chorus
Gtr. 1: w/ Riff A (2 times)
Asus2 Cmaj7 Asus2
fear. For - give my in - de - ci - sion. ___ I am on -
Gtrs. 1 & 2: w/ Rhy. Fig. 3
Cmaj7 Asus2 G Fadd♯4
- ly ___ a man. ___
Chorus
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (2 times)
E5 Cmaj7 E5 D C
Then ___ a - gain, ___ then, ___ then ___ a - gain, ___
E5 Cmaj7 Asus2 Cmaj7
then ___ a - gain, ___ you're al - ways first ___ when no ___ one's on ___ your side. ___ But


E5
Cmaj7
E5
D
C
then a - gain, then a - gain and a-gain and a-gain,
(Then a - gain.)
E5
Cmaj7
Asus2
Cmaj7
then a - gain, the day will come when I want off that ride, ba -
Bridge
G
F6
G
F6
- by, hm, ooh,
Gtrs. 1 & 2
Rhy. Fig. 4
mf
G
F6
G
F6
ooh.
End Rhy. Fig. 4
Gtrs. 1 & 2: w/ Rhy. Fig. 4
G
F6
G
F6
Twelve p. m. and my dust - y tel - e - phone rings.
G
F6
G
F6
Heav - y head up from my pil - low, who could it be? I hope it's you


E
E7
there.
Oh.
Gtrs. 1 & 2
let ring
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A
E5
Cmaj7
E5
D
C
E5
Cmaj7
Oh,
Asus2
Cmaj7
na, na, na.
Outro-Chorus
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (2 times)
E5
Cmaj7
Then again, then,
E5
D
C
E5
Cmaj7
Asus2
Cmaj7
then again, then again, you're always first when no one's on your side. But
E5
Cmaj7
E5
D
C
then again, then again, again, again,
(Then again.)
E5
Cmaj7
Asus2
Cmaj7
then again, the day has come, and I want off that ride, yeah.
E5
oh.
Gtrs. 1 & 2

Blood on the Ground

Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore


D5
F5
111
Drop D tuning:
(low to high) D–A–D–G–B–E
Intro
Free time
D9
Chorus
Slow Rock ♩ = 82
D9
B5
F5
D5
I don't wan-na
Gtr. 1 (dist.)
mf
let ring
1/2
talk to you an - y - more, uh.
I'm a - fraid of what I might
say, uh.
N.C.
Gtr. 2 (clean)
grad. bend
1/4
1/2
Gtr. 1
let ring

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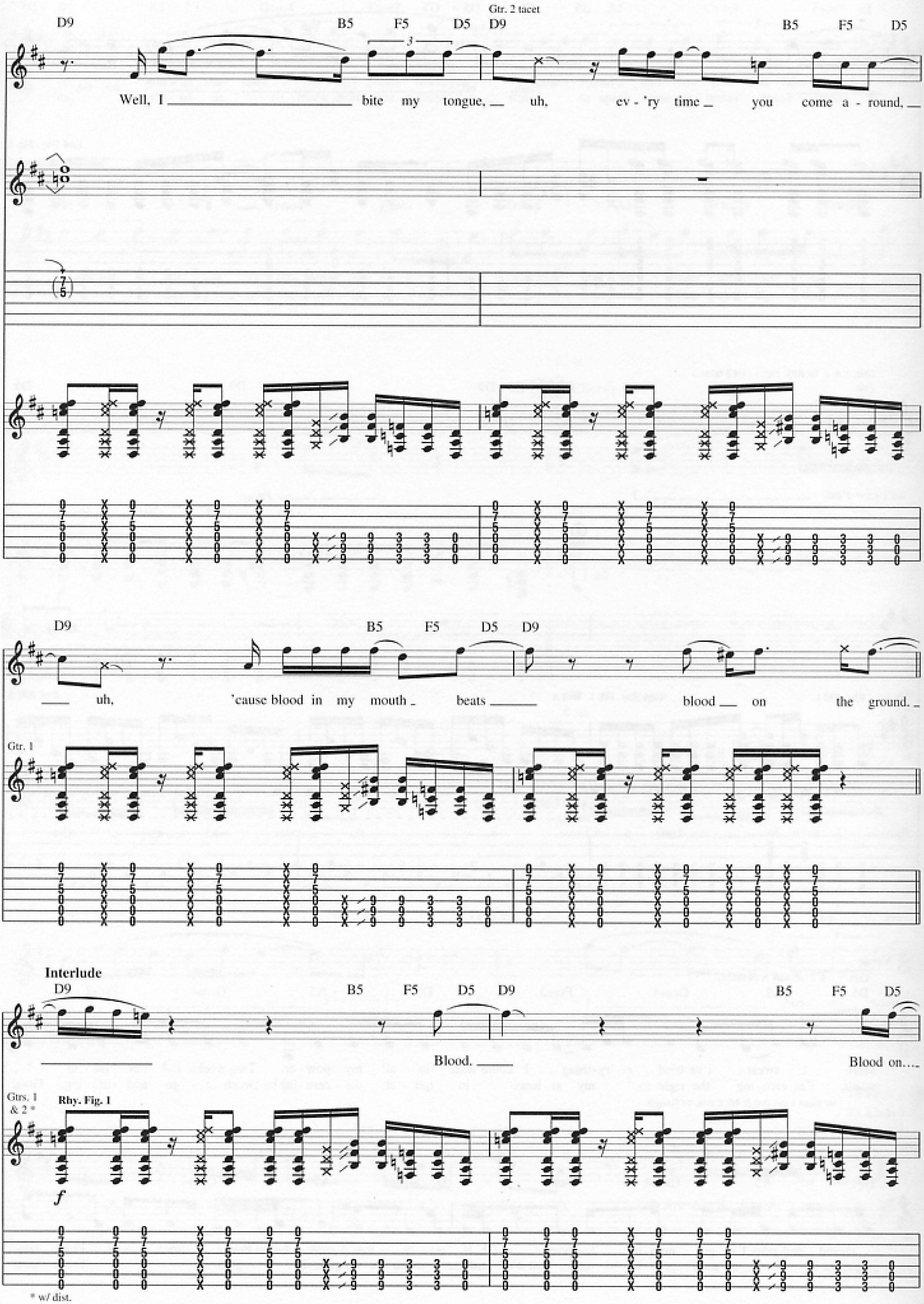
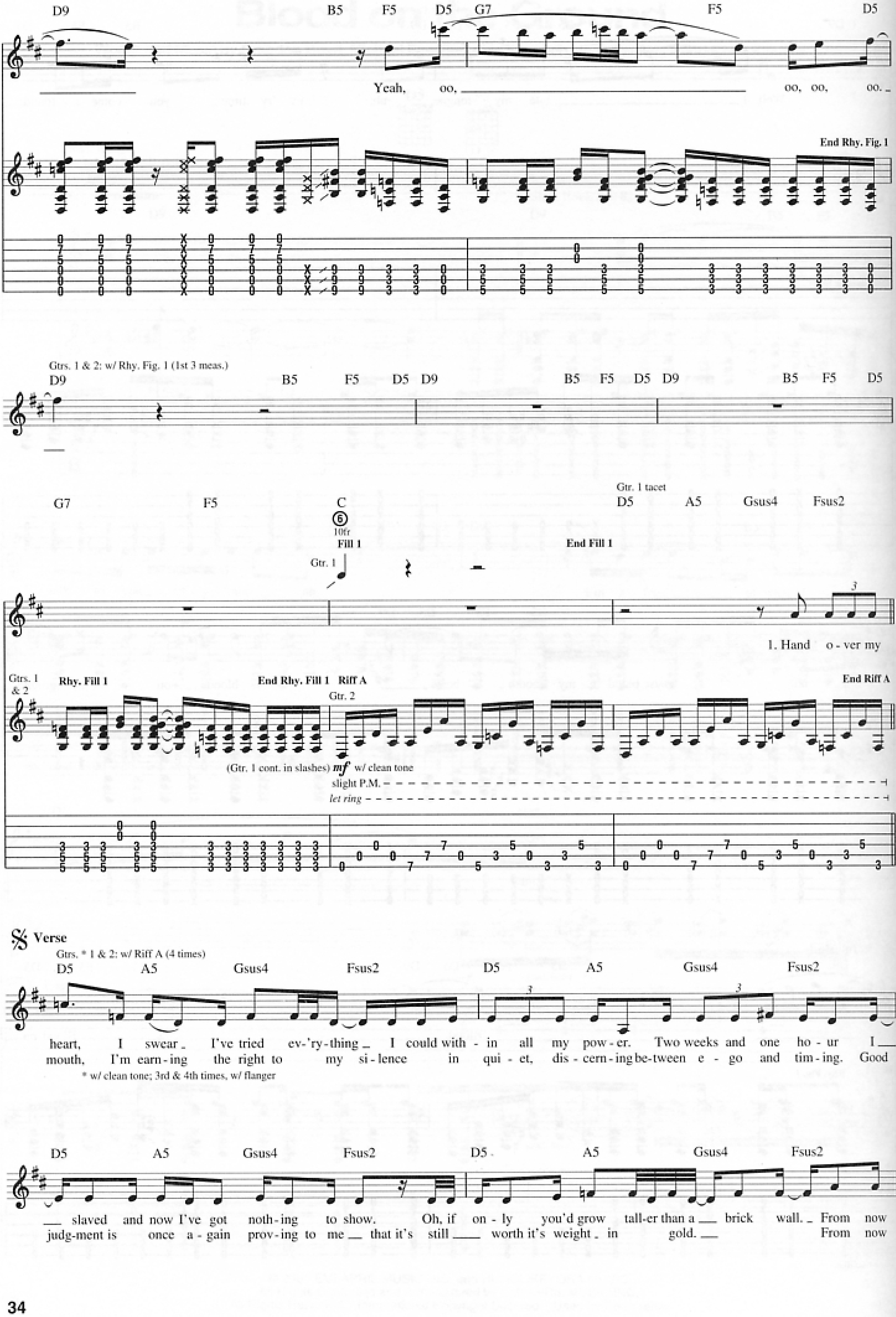
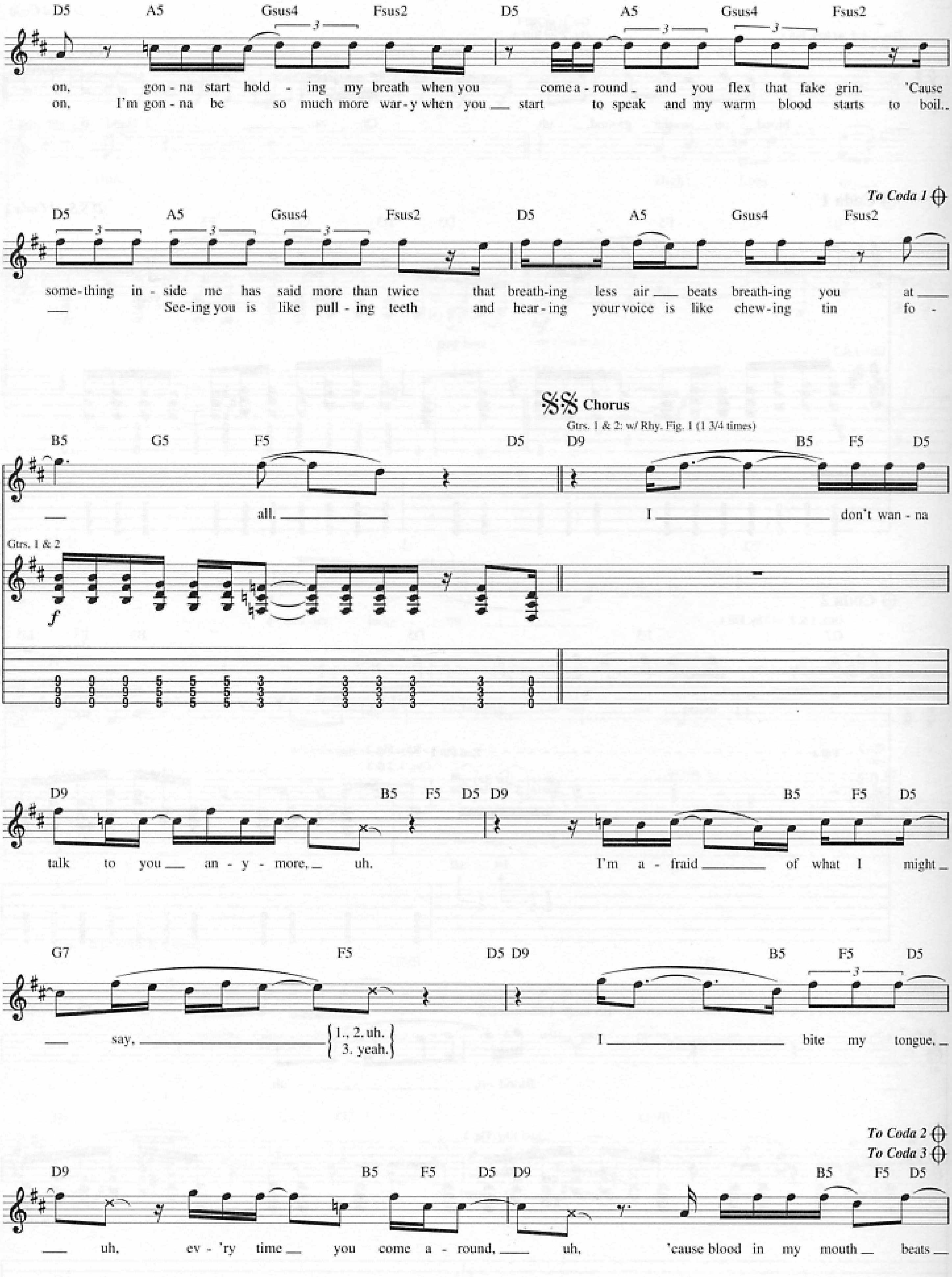
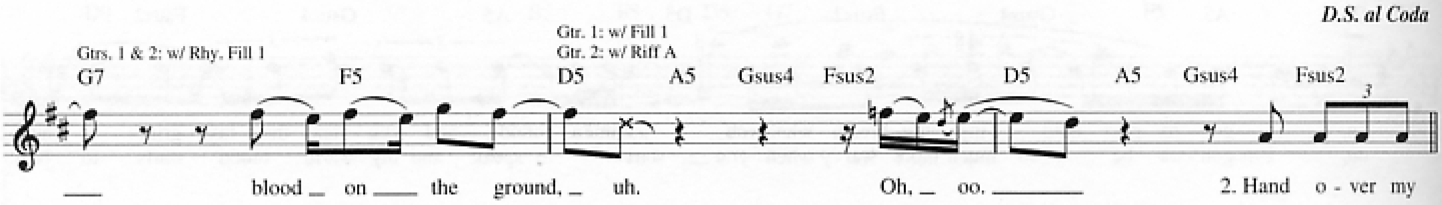
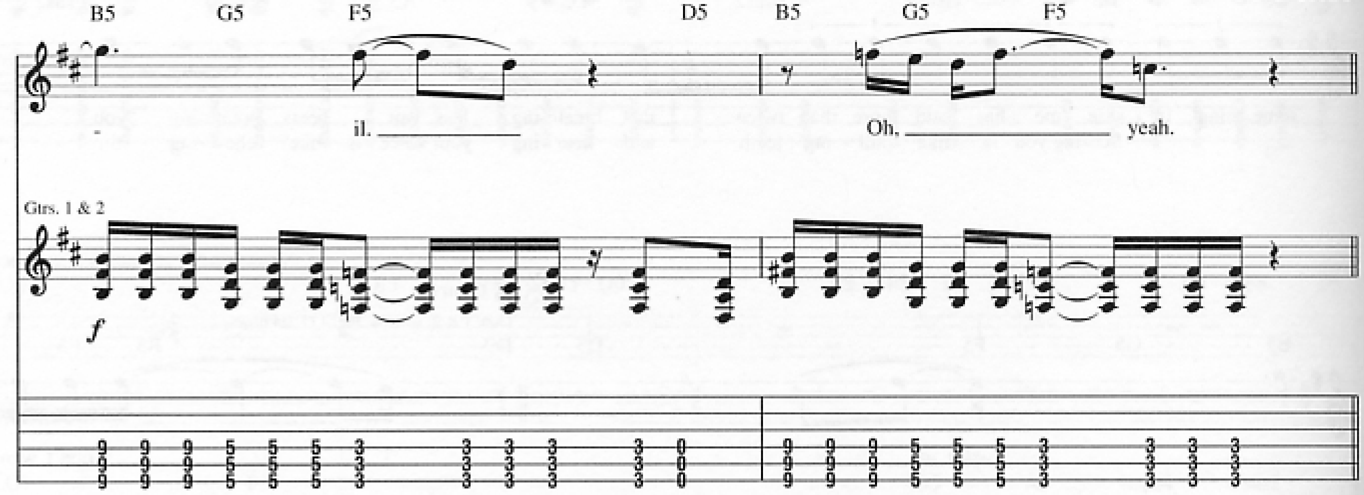

Gtr. 2 tacet
D9 B5 F5 D5 D9 B5 F5 D5
Well, I bite my tongue, uh, ev - 'ry time you come a - round,
D9 B5 F5 D5 D9
uh, 'cause blood in my mouth beats blood on the ground.
Gtr. 1
Interlude
D9 B5 F5 D5 D9 B5 F5 D5
Blood. Blood on....
Gtrs. 1 & 2 *
Rhy. Fig. 1
f
* w/ dist.


D9 B5 F5 D5 G7 F5 D5
Yeah, oo, oo, oo, oo.
End Rhy. Fig. 1
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 3 meas.)
D9 B5 F5 D5 D9 B5 F5 D5 D9 B5 F5 D5
G7 F5 C
⑥ 10fr
Fill 1
End Fill 1
Gtr. 1
Gtr. 1 tacet
D5 A5 Gsus4 Fsus2
1. Hand o-ver my
Gtrs. 1 & 2
Rhy. Fill 1
End Rhy. Fill 1
Riff A
Gtr. 2
End Riff A
(Gtr. 1 cont. in slashes)
mf w/ clean tone
slight P.M.
let ring
Verse
Gtrs. * 1 & 2: w/ Riff A (4 times)
D5 A5 Gsus4 Fsus2 D5 A5 Gsus4 Fsus2
heart, I swear_ I've tried ev-'ry-thing_ I could with-in all my pow-er. Two weeks and one ho-ur I_
mouth, I'm earn-ing the right to my si-lence in qui-et, dis-cern-ing be-tween e-go and tim-ing. Good
* w/ clean tone; 3rd & 4th times, w/ flanger
D5 A5 Gsus4 Fsus2 D5 A5 Gsus4 Fsus2
_ slaved and now I've got noth-ing to show. Oh, if on-ly you'd grow tall-er than a _ brick wall. _ From now
judg-ment is once a-gain prov-ing to me_ that it's still ___ worth it's weight_ in gold. ___ From now

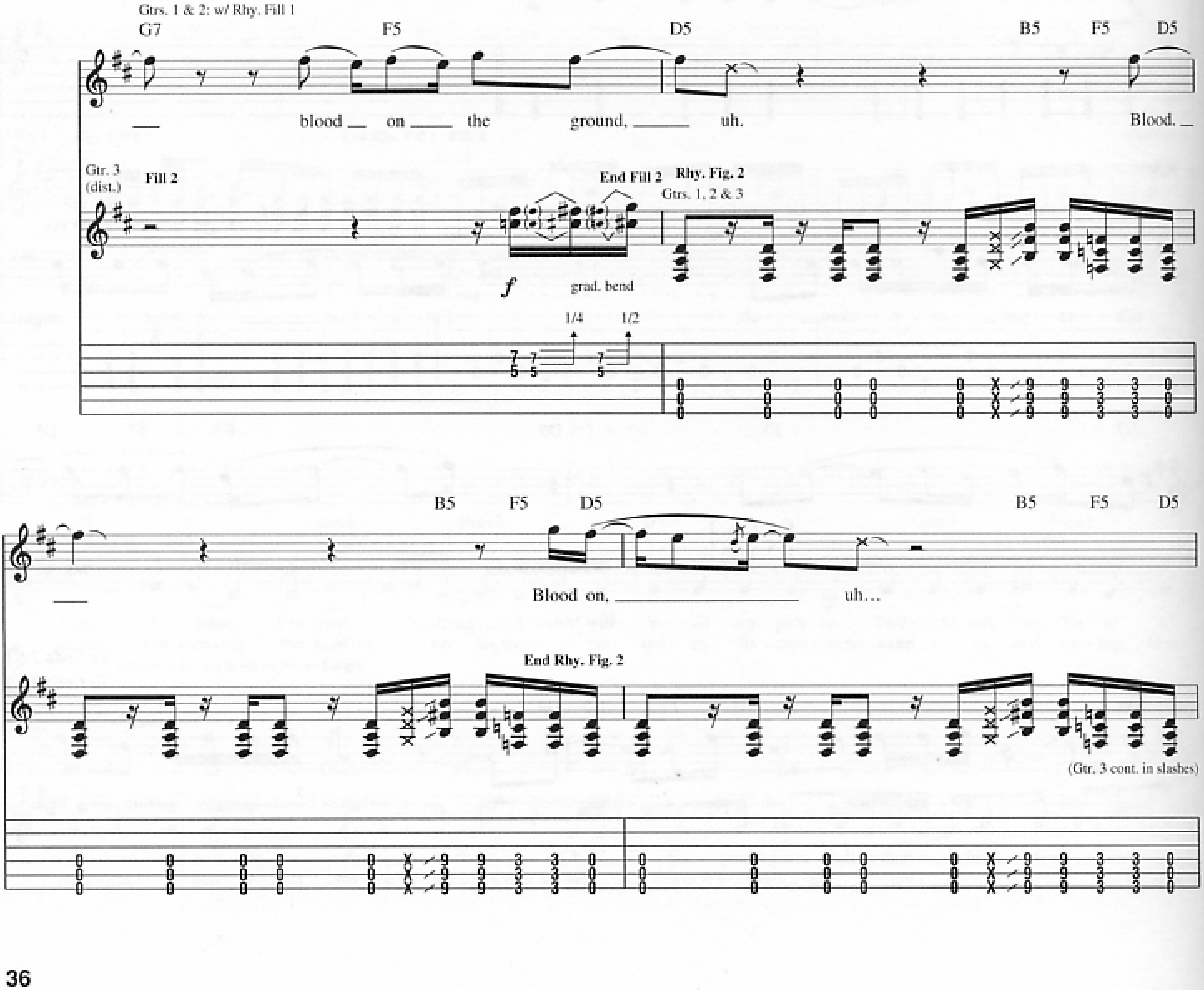

D5 A5 Gsus4 Fsus2 D5 A5 Gsus4 Fsus2
on, gon-na start hold - ing my breath when you come a-round _ and you flex that fake grin. 'Cause
on, I'm gon-na be so much more war-y when you _ start to speak and my warm blood starts to boil. _
To Coda 1 ⊕
D5 A5 Gsus4 Fsus2 D5 A5 Gsus4 Fsus2
some-thing in-side me has said more than twice that breath-ing less air _ beats breath-ing you at _
_ See-ing you is like pull-ing teeth and hear-ing your voice is like chew-ing tin fo -
𝄋𝄋 Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 3/4 times)
B5 G5 F5 D5 D9 B5 F5 D5
_ all. _ I _ don't wan-na
Gtrs. 1 & 2
f
9 9 9 5 5 5 3 3 3 3 3 0
D9 B5 F5 D5 D9 B5 F5 D5
talk to you _ an - y - more, _ uh. I'm a - fraid _ of what I might _
G7 F5 D5 D9 B5 F5 D5
_ say, _ 1., 2. uh. 3. yeah. I _ bite my tongue, _
To Coda 2 ⊕
To Coda 3 ⊕
D9 B5 F5 D5 D9 B5 F5 D5
_ uh, ev-'ry time _ you come a - round, _ uh, 'cause blood in my mouth _ beats _

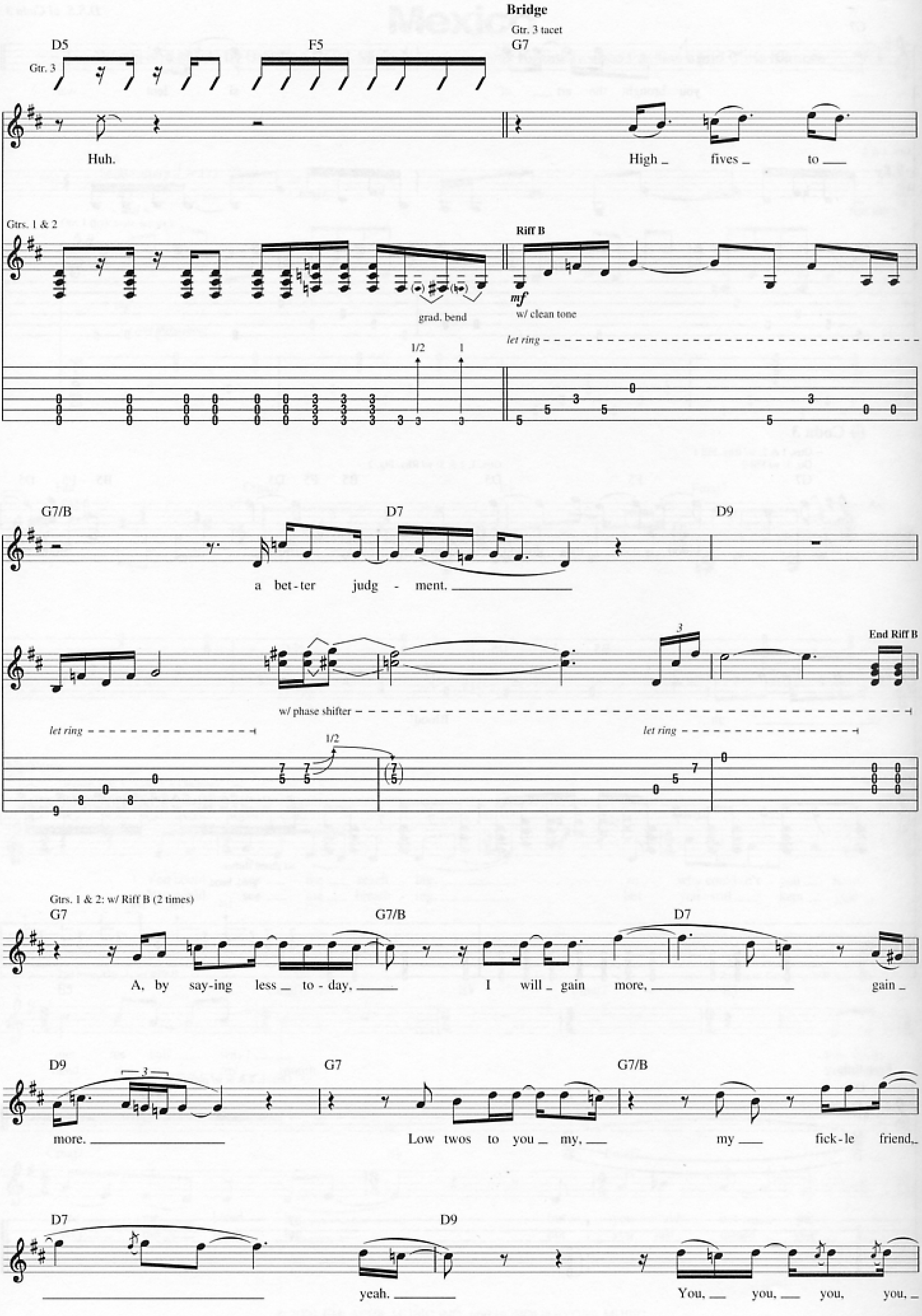

D.S. al Coda
Gtrs. 1 & 2: w/ Rhy. Fill 1
Gtr. 1: w/ Fill 1
Gtr. 2: w/ Riff A
G7
F5
D5
A5
Gsus4
Fsus2
D5
A5
Gsus4
Fsus2
3
blood on the ground, uh.
Oh, oo.
2. Hand o - ver my

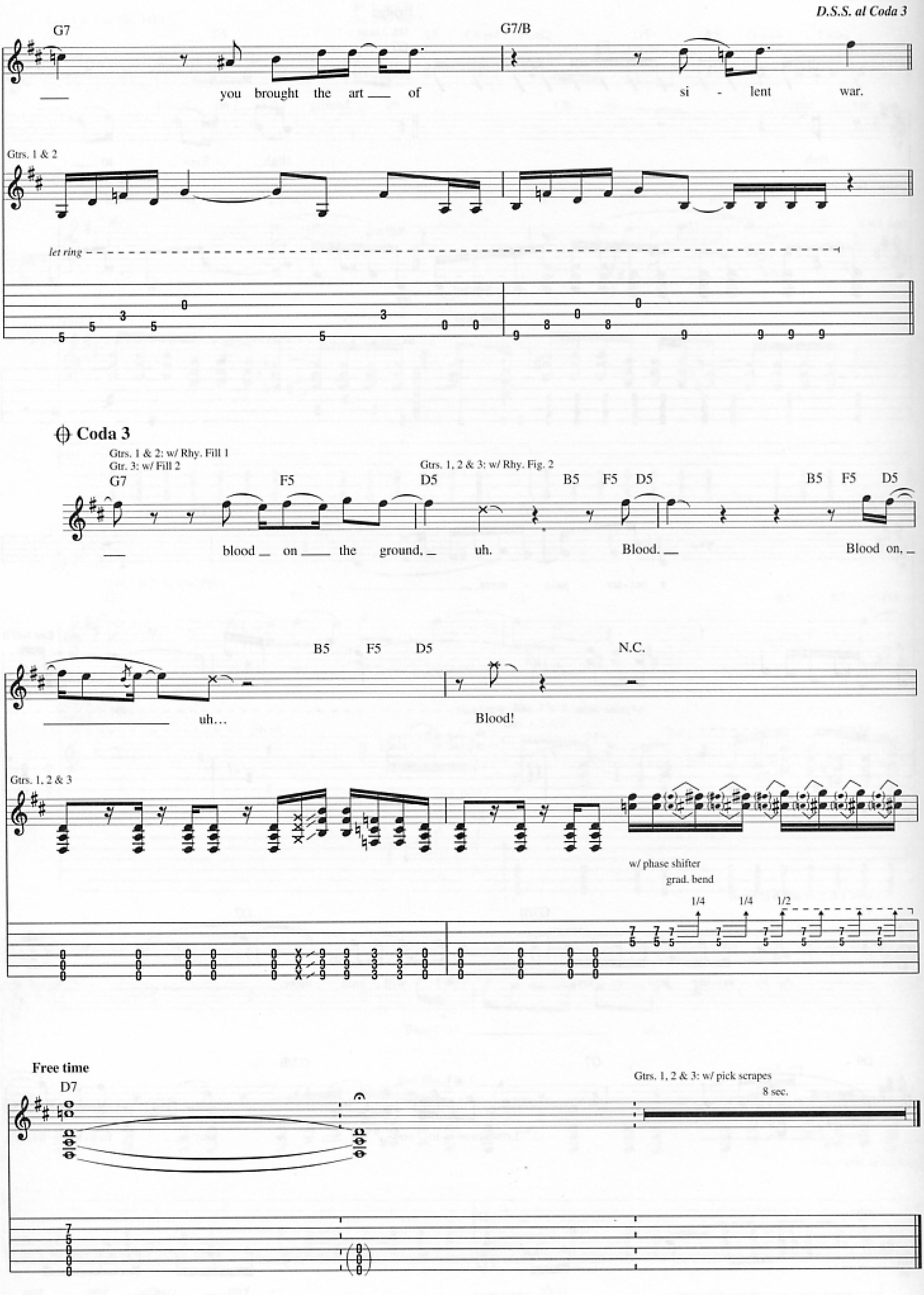
Coda 1


D.S.S. al Coda 2
B5
G5
F5
D5
B5
G5
F5
-il.
Oh, yeah.
Gtrs. 1 & 2
f

Coda 2

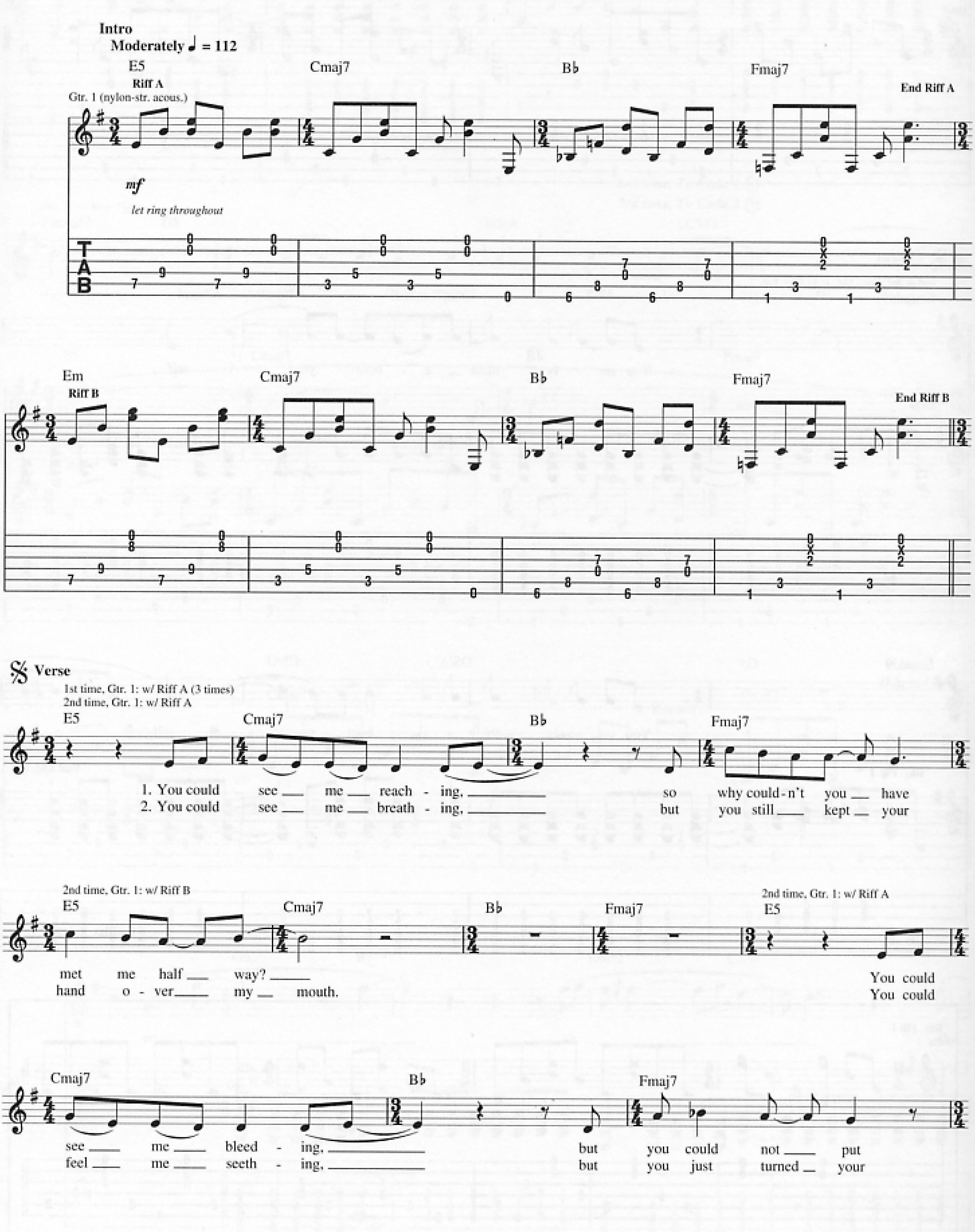

Gtrs. 1 & 2: w/ Rhy. Fill 1
G7
F5
D5
B5
F5
D5
blood on the ground, uh.
Blood.
Gtr. 3
(dist.)
Fill 2
End Fill 2
Rhy. Fig. 2
Gtrs. 1, 2 & 3
f
grad. bend
1/4
1/2
B5
F5
D5
B5
F5
D5
Blood on, uh…
End Rhy. Fig. 2
(Gtr. 3 cont. in slashes)


Bridge
Gtr. 3 tacet
D5
F5
G7
Gtr. 3
Huh.
High _ fives _ to ___
Gtrs. 1 & 2
Riff B
grad. bend
mf
w/ clean tone
let ring
1/2
1
G7/B
D7
D9
a bet-ter judg - ment. ___
End Riff B
w/ phase shifter
let ring
1/2
Gtrs. 1 & 2: w/ Riff B (2 times)
G7
G7/B
D7
A, by say-ing less _ to-day, ___ I will _ gain more, ___ gain _
D9
G7
G7/B
more. ___ Low twos to you _ my, ___ my ___ fick-le friend, _
D7
D9
___ yeah. ___ You, _ you, _ you, you, _


D.S.S. al Coda 3
G7
G7/B
you brought the art of si - lent war.
Gtrs. 1 & 2
let ring
Coda 3
Gtrs. 1 & 2: w/ Rhy. Fill 1
Gtr. 3: w/ Fill 2
G7
F5
Gtrs. 1, 2 & 3: w/ Rhy. Fig. 2
D5
B5
F5
D5
B5
F5
D5
blood on the ground, uh. Blood. Blood on,
B5
F5
D5
N.C.
uh…
Blood!
Gtrs. 1, 2 & 3
w/ phase shifter
grad. bend
1/4
1/4
1/2
Free time
D7
Gtrs. 1, 2 & 3: w/ pick scrapes
8 sec.

Mexico

Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore


Intro
Moderately ♩ = 112
E5
Riff A
Gtr. 1 (nylon-str. acous.)
Cmaj7
B♭
Fmaj7
End Riff A
mf
let ring throughout
Em
Riff B
Cmaj7
B♭
Fmaj7
End Riff B
𝄋 Verse
1st time, Gtr. 1: w/ Riff A (3 times)
2nd time, Gtr. 1: w/ Riff A
E5
Cmaj7
B♭
Fmaj7
1. You could see __ me __ reach - ing, __ so why could - n't you __ have
2. You could see __ me __ breath - ing, __ but you still __ kept __ your
2nd time, Gtr. 1: w/ Riff B
E5
Cmaj7
B♭
Fmaj7
2nd time, Gtr. 1: w/ Riff A
E5
met me half __ way? __
hand o - ver __ my __ mouth.
You could
You could
Cmaj7
B♭
Fmaj7
see __ me __ bleed - ing, __ but you could not __ put
feel __ me __ seeth - ing, __ but you just turned __ your

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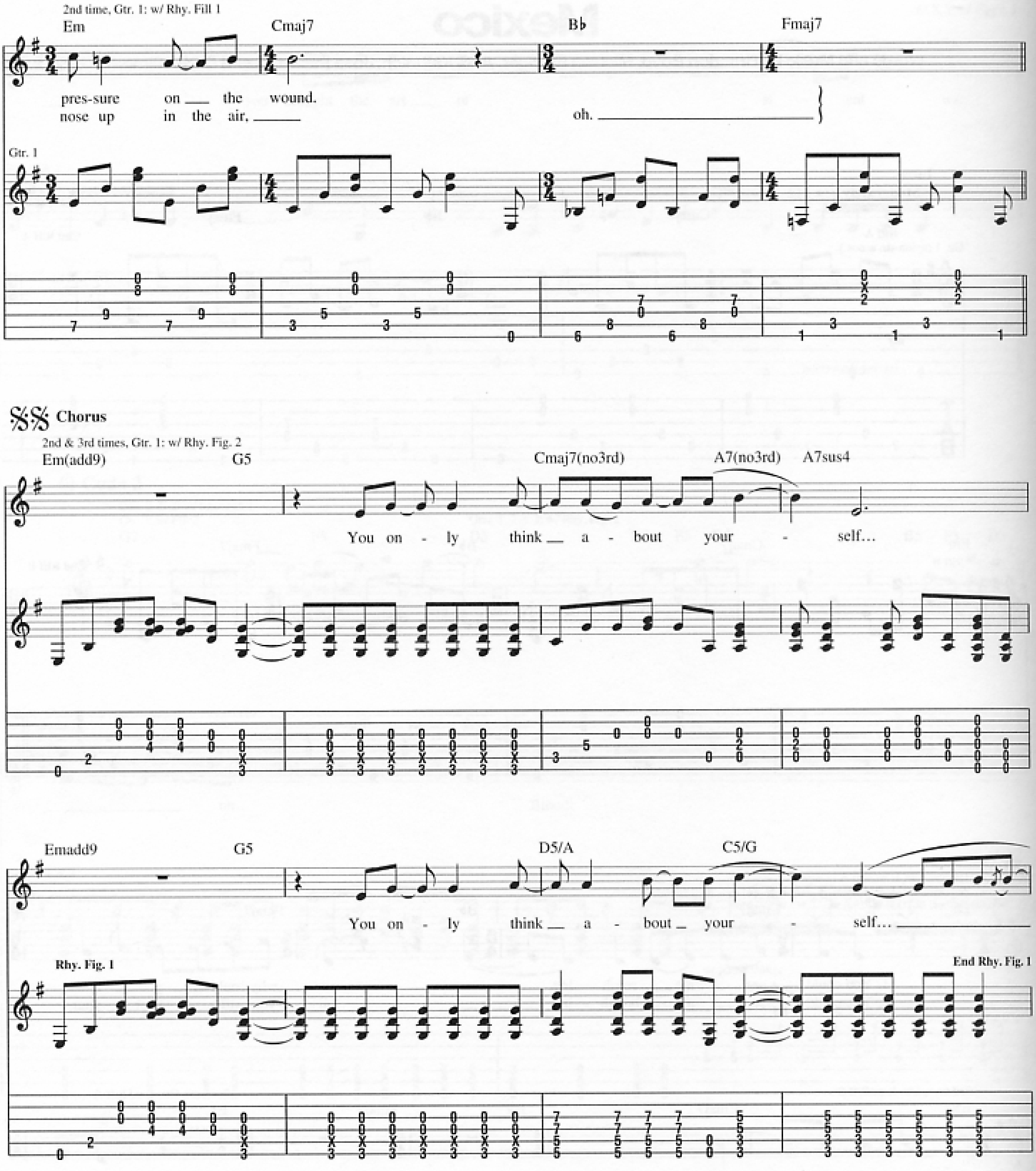
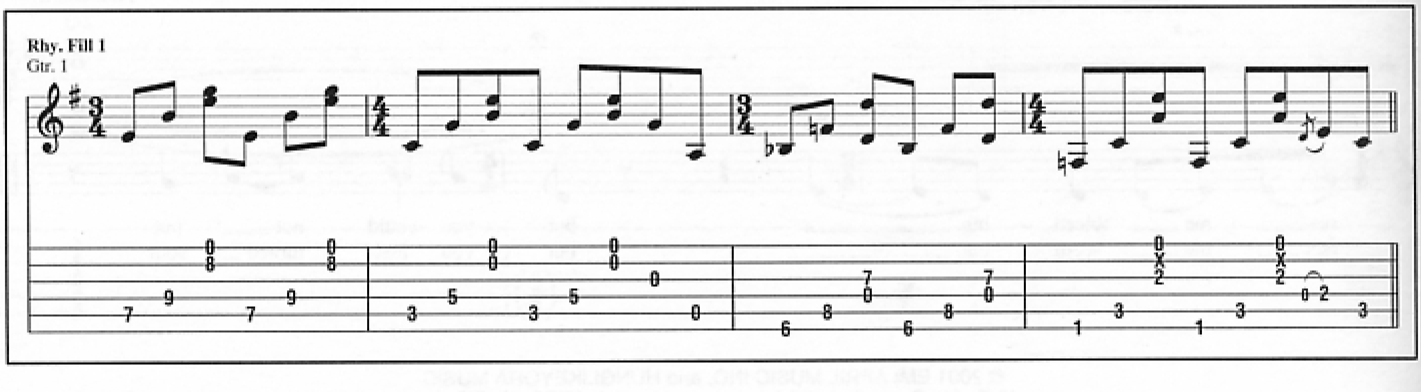
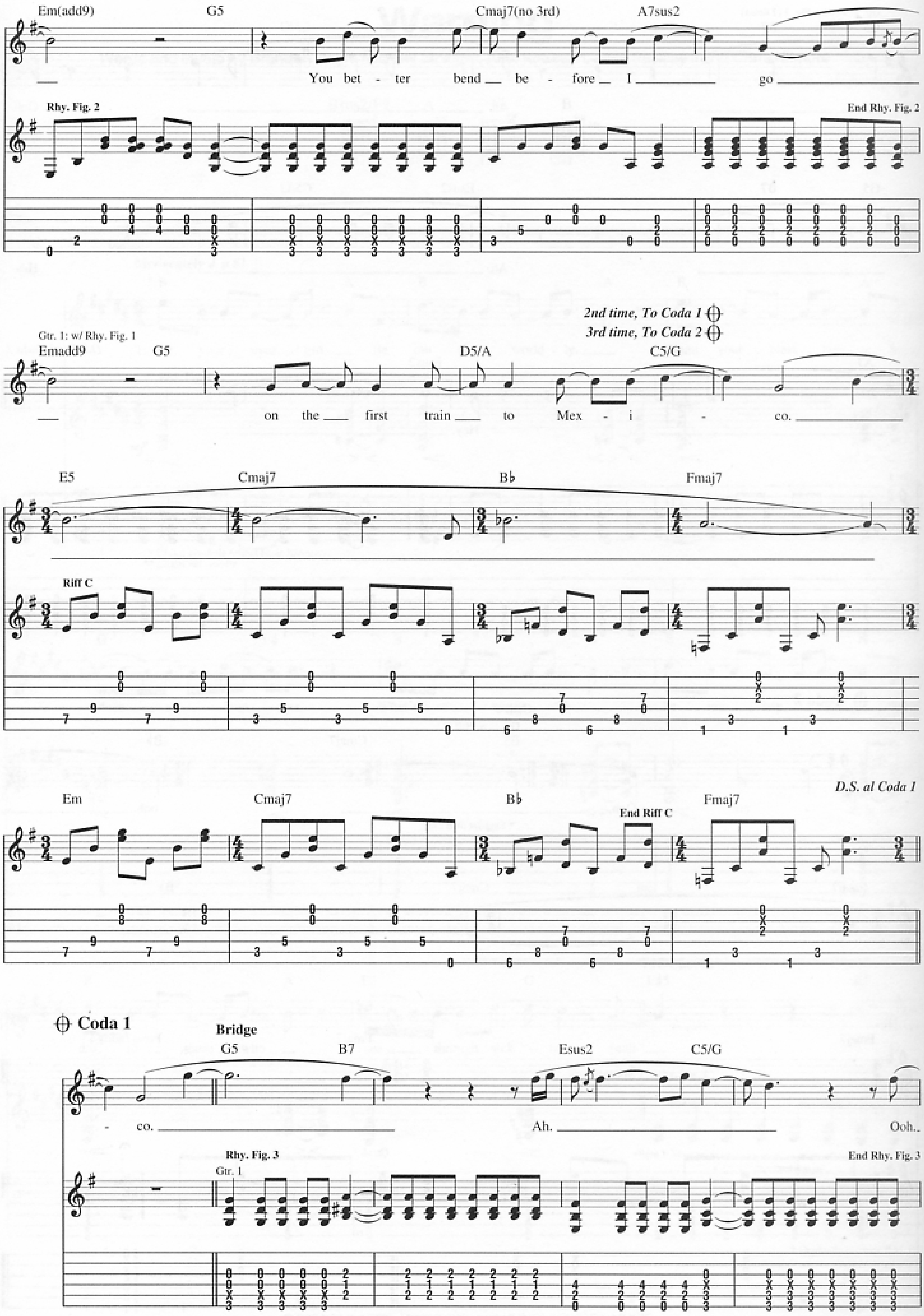
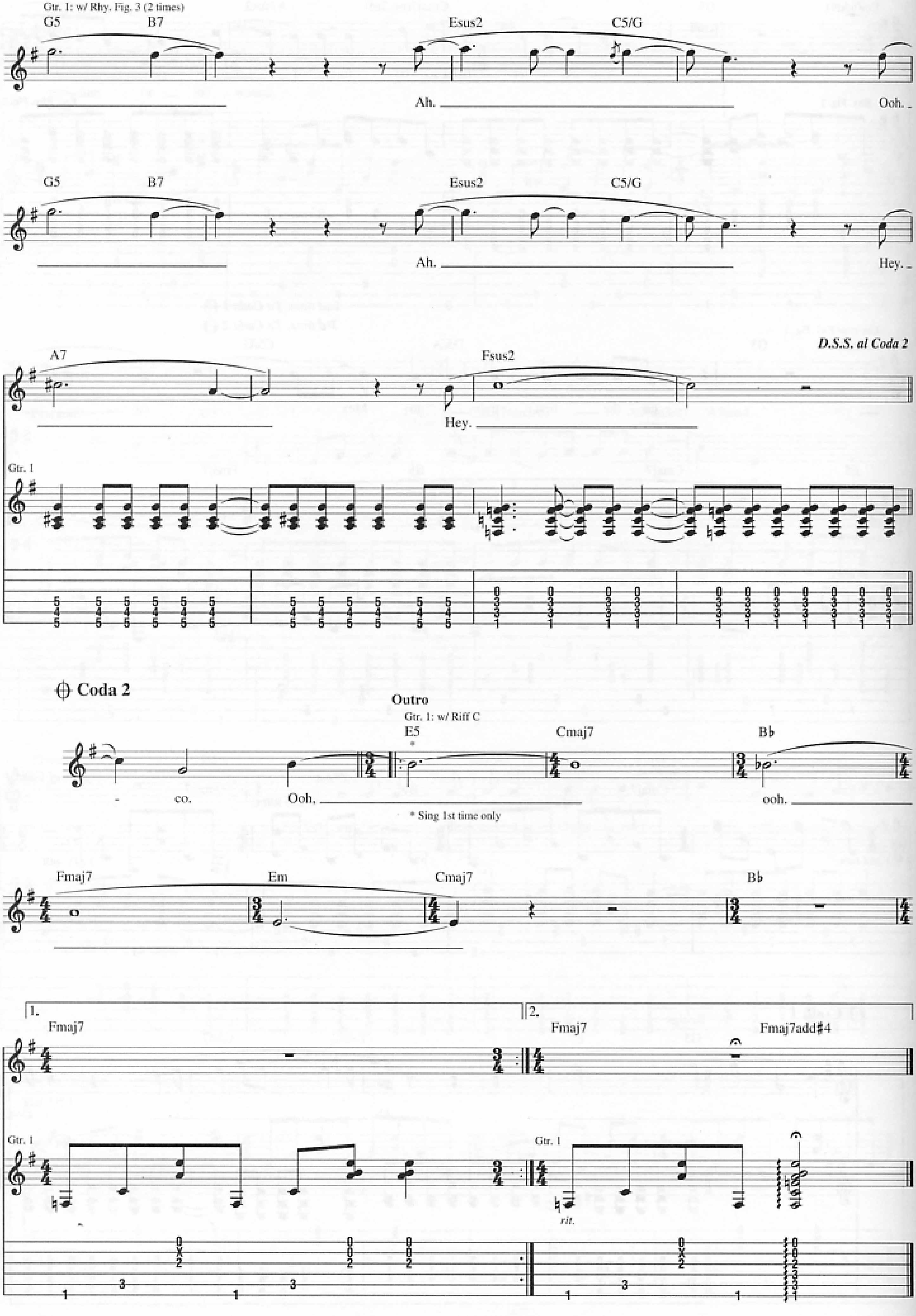

2nd time, Gtr. 1: w/ Rhy. Fill 1
Em
Cmaj7
B♭
Fmaj7
pres-sure on the wound.
nose up in the air,
oh.
Gtr. 1
𝄋𝄋 Chorus
2nd & 3rd times, Gtr. 1: w/ Rhy. Fig. 2
Em(add9)
G5
Cmaj7(no3rd)
A7(no3rd)
A7sus4
You on-ly think a-bout your-self...
Emadd9
G5
D5/A
C5/G
You on-ly think a-bout your-self...
Rhy. Fig. 1
End Rhy. Fig. 1

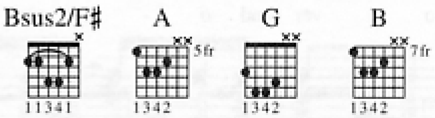

Rhy. Fill 1
Gtr. 1

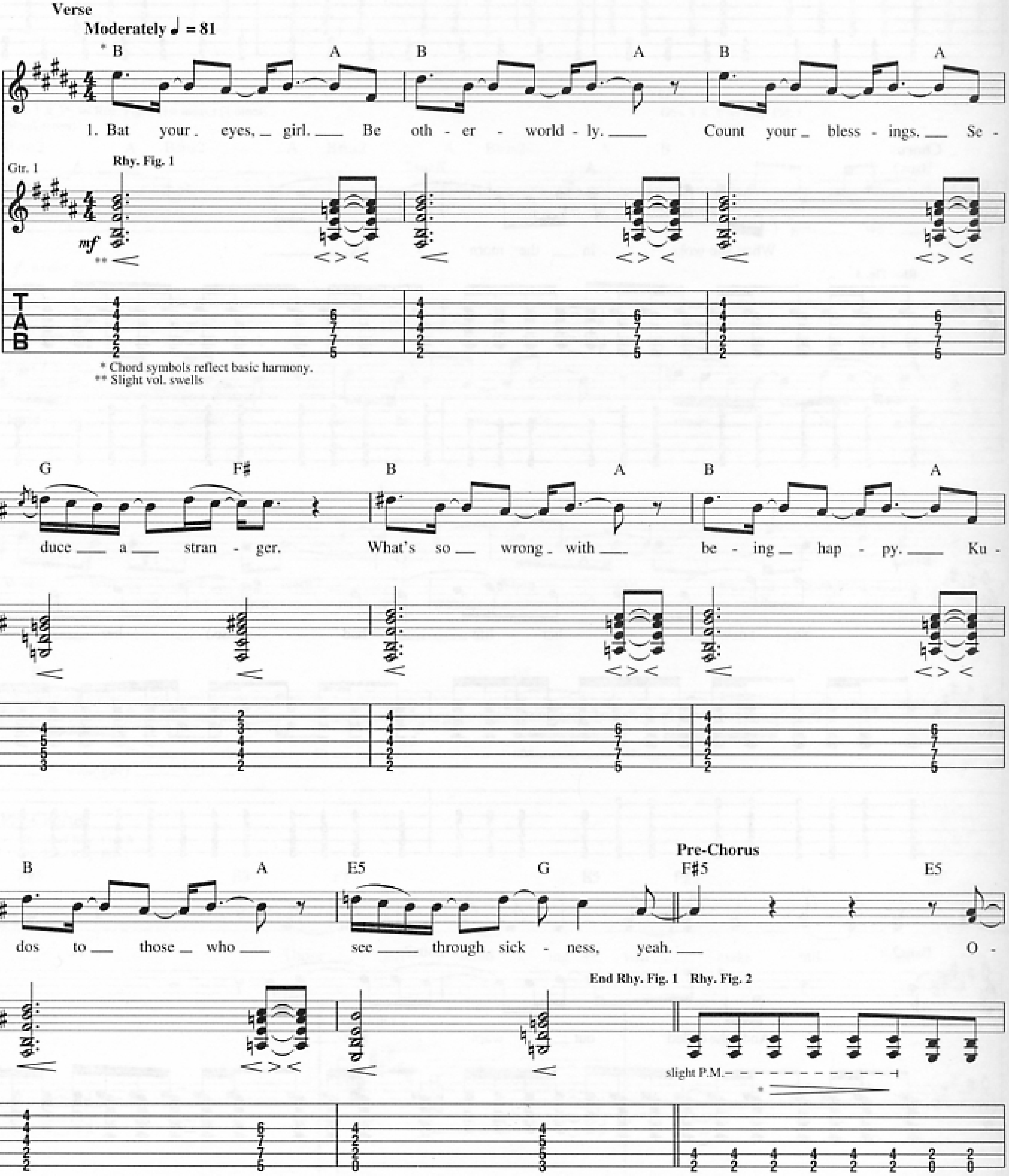

Em(add9)
G5
Cmaj7(no 3rd)
A7sus2
You bet - ter bend be - fore I go
Rhy. Fig. 2
End Rhy. Fig. 2
Gtr. 1: w/ Rhy. Fig. 1
Emadd9
G5
D5/A
C5/G
2nd time, To Coda 1
3rd time, To Coda 2
on the first train to Mex - i - co.
E5
Cmaj7
B♭
Fmaj7
Riff C
Em
Cmaj7
B♭
End Riff C
Fmaj7
D.S. al Coda 1
Coda 1
Bridge
G5
B7
Esus2
C5/G
- co.
Ah.
Ooh..
Rhy. Fig. 3
Gtr. 1
End Rhy. Fig. 3


Gtr. 1: w/ Rhy. Fig. 3 (2 times)
G5
B7
Esus2
C5/G
Ah.
Ooh.
G5
B7
Esus2
C5/G
Ah.
Hey.
A7
Fsus2
D.S.S. al Coda 2
Hey.
Gtr. 1
Coda 2
Outro
Gtr. 1: w/ Riff C
E5
Cmaj7
B♭
co.
Ooh,
ooh.
* Sing 1st time only
Fmaj7
Em
Cmaj7
B♭
1.
Fmaj7
2.
Fmaj7
Fmaj7add♯4
Gtr. 1
Gtr. 1
rit.

Warning

Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore


Bsus2/F♯
11341
A
5fr
1342
G
1342
B
7fr
1342


Verse
Moderately ♩ = 81
* B
A
B
A
B
A
1. Bat your eyes, girl. Be oth - er - world - ly. Count your bless - ings. Se -
Gr. 1
Rhy. Fig. 1
mf
**
G
F♯
B
A
B
A
duce a stran - ger. What's so wrong with be - ing hap - py. Ku -
B
A
E5
G
Pre-Chorus
F♯5
E5
dos to those who see through sick - ness, yeah. O -
End Rhy. Fig. 1
Rhy. Fig. 2
slight P.M.
*
T
A
B

* Chord symbols reflect basic harmony.
** Slight vol. swells

* Gradually increase P.M. and decrescendo to simulate delay effect.

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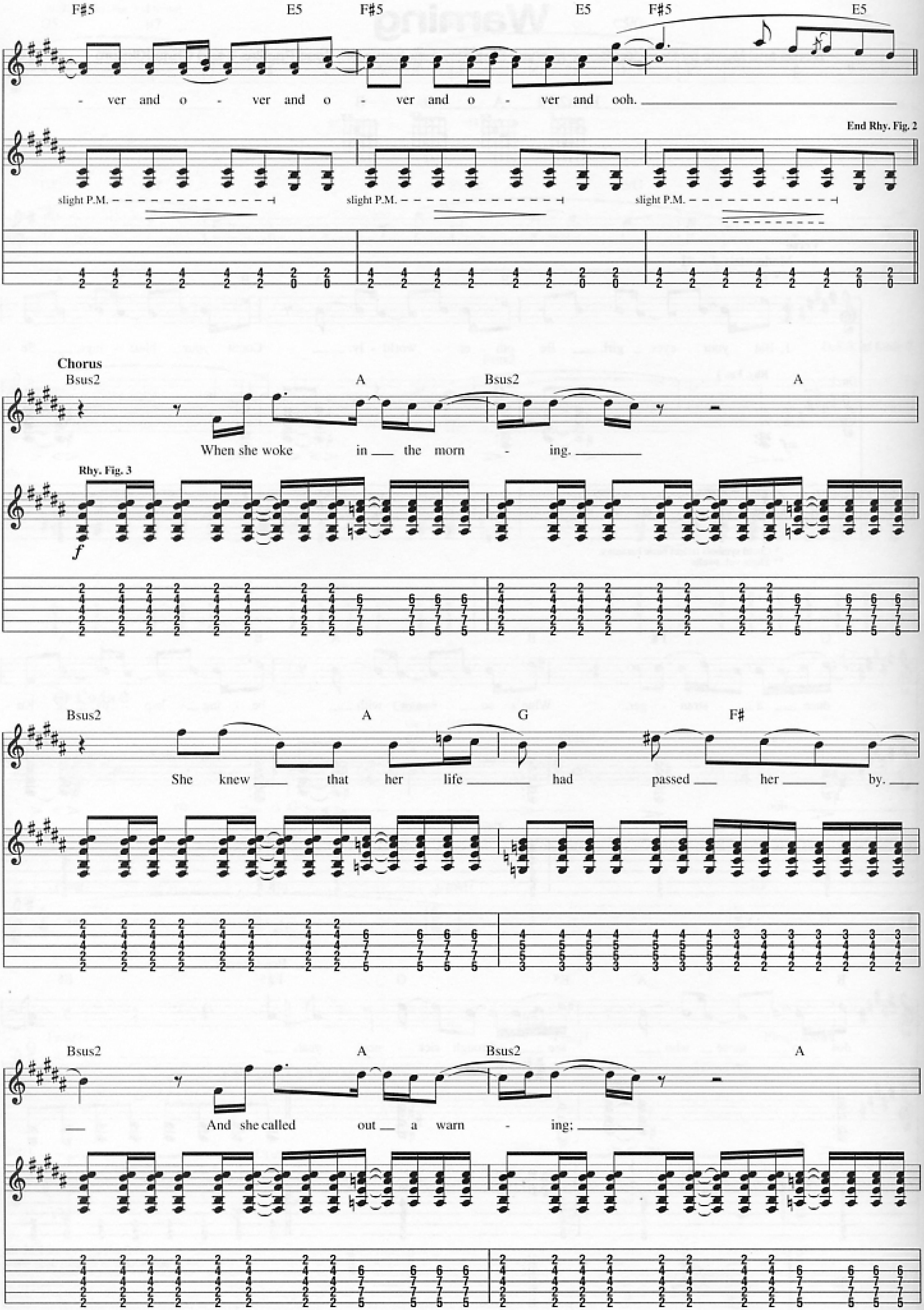
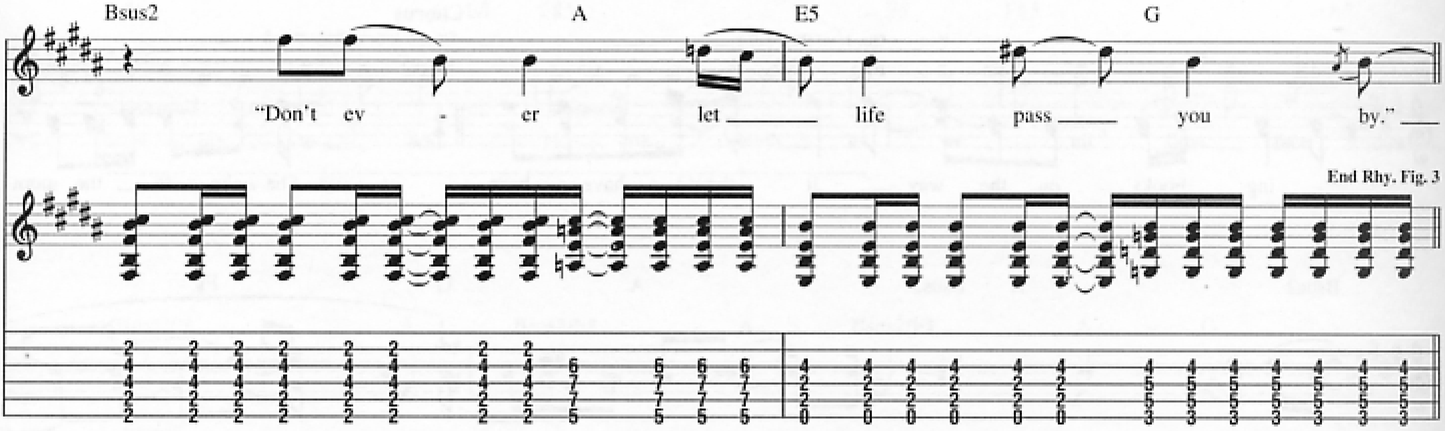

F#5
E5
F#5
E5
F#5
E5
- ver and o - ver and o - ver and o - ver and ooh.
End Rhy. Fig. 2
slight P.M.
slight P.M.
slight P.M.
Chorus
Bsus2
A
Bsus2
A
When she woke in the morn - ing.
Rhy. Fig. 3
f
Bsus2
A
G
F#
She knew that her life had passed her by.
Bsus2
A
Bsus2
A
And she called out a warn - ing;

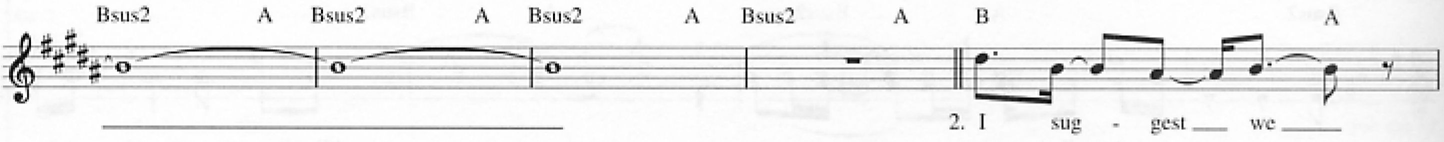

Bsus2
A
E5
G
"Don't ev - er let life pass you by."
End Rhy. Fig. 3

Interlude

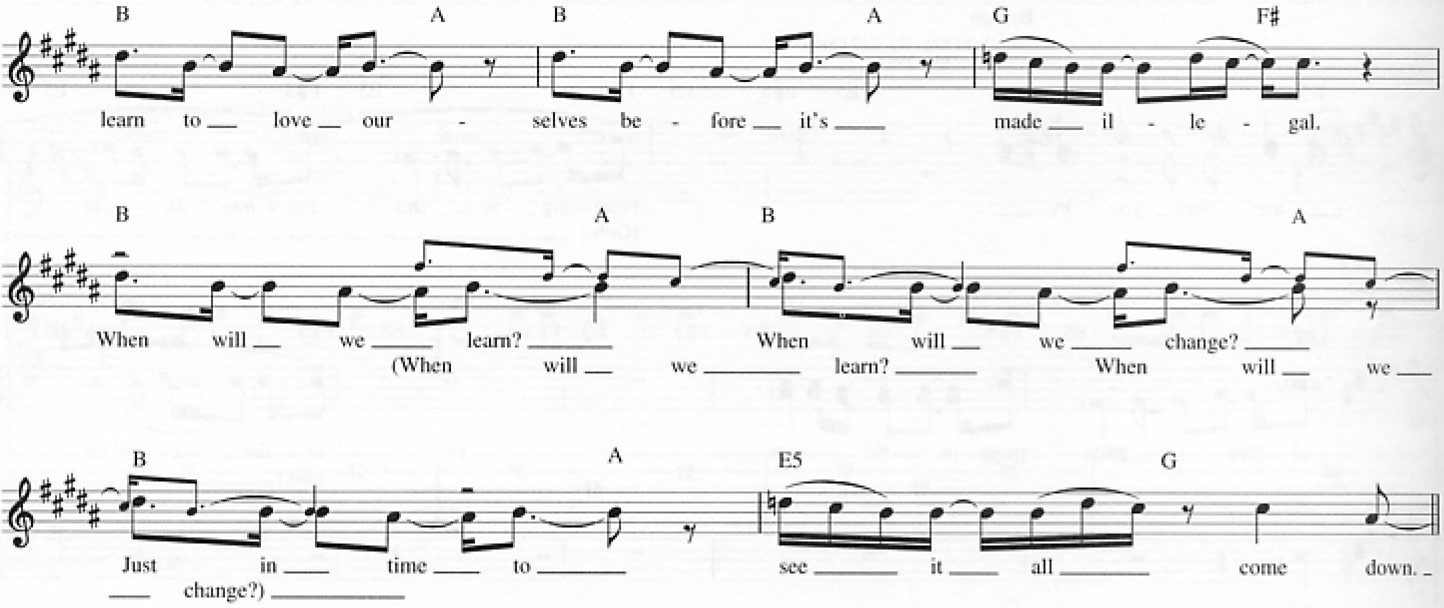
Gtrs. 1 & 2*: w/ Rhy. Fig. 3 (1st meas.) (4 times)
(Band enters)

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1

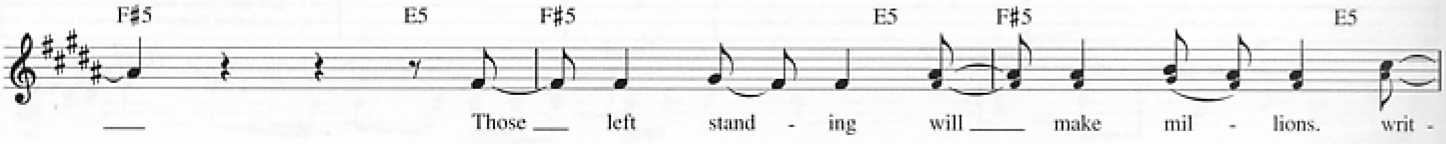

Bsus2
A
Bsus2
A
Bsus2
A
Bsus2
A
B
A
2. I sug - gest we

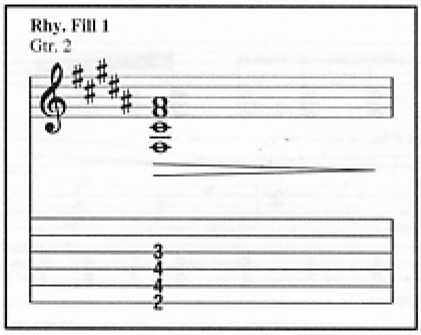
* *f*, w/ dist.

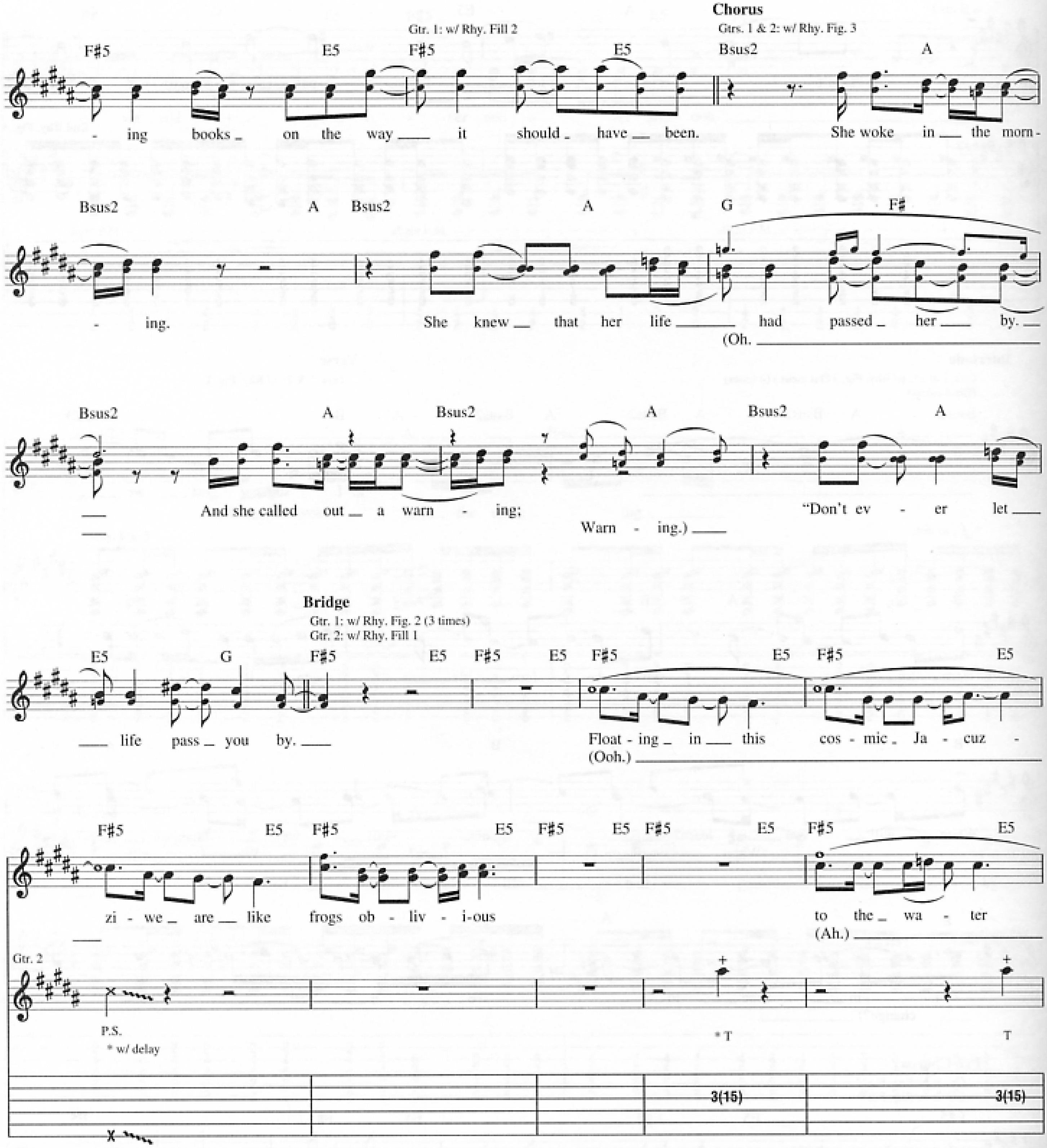

B
A
B
A
G
F♯
learn to love our - selves be - fore it's made il - le - gal.
B
A
B
A
When will we learn? When will we change?
(When will we learn? When will we
B
A
E5
G
Just in time to see it all come down.
change?)

Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 2
Gtr. 2: w/ Rhy. Fill 1


F♯5
E5
F♯5
E5
F♯5
E5
Those left stand - ing will make mil - lions. writ -

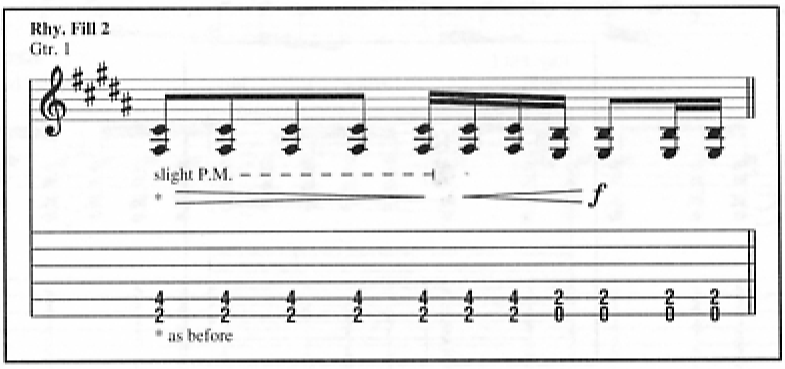

Rhy. Fill 1
Gtr. 2


Chorus
Gtr. 1: w/ Rhy. Fill 2
Gtrs. 1 & 2: w/ Rhy. Fig. 3
F#5 E5 F#5 E5 Bsus2 A
- ing books on the way it should have been. She woke in the morn -
Bsus2 A Bsus2 A G F#
- ing. She knew that her life had passed her by.
(Oh.
Bsus2 A Bsus2 A Bsus2 A
And she called out a warn - ing; "Don't ev - er let
Warn - ing.)
Bridge
Gtr. 1: w/ Rhy. Fig. 2 (3 times)
Gtr. 2: w/ Rhy. Fill 1
E5 G F#5 E5 F#5 E5 F#5 E5 F#5 E5
life pass you by. Float - ing in this cos - mic Ja - cuz -
(Ooh.)
F#5 E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5
zi - we are like frogs ob - liv - i-ous to the wa - ter
(Ah.)
Gtr. 2
P.S.
* w/ delay
* T
T
3(15)
3(15)

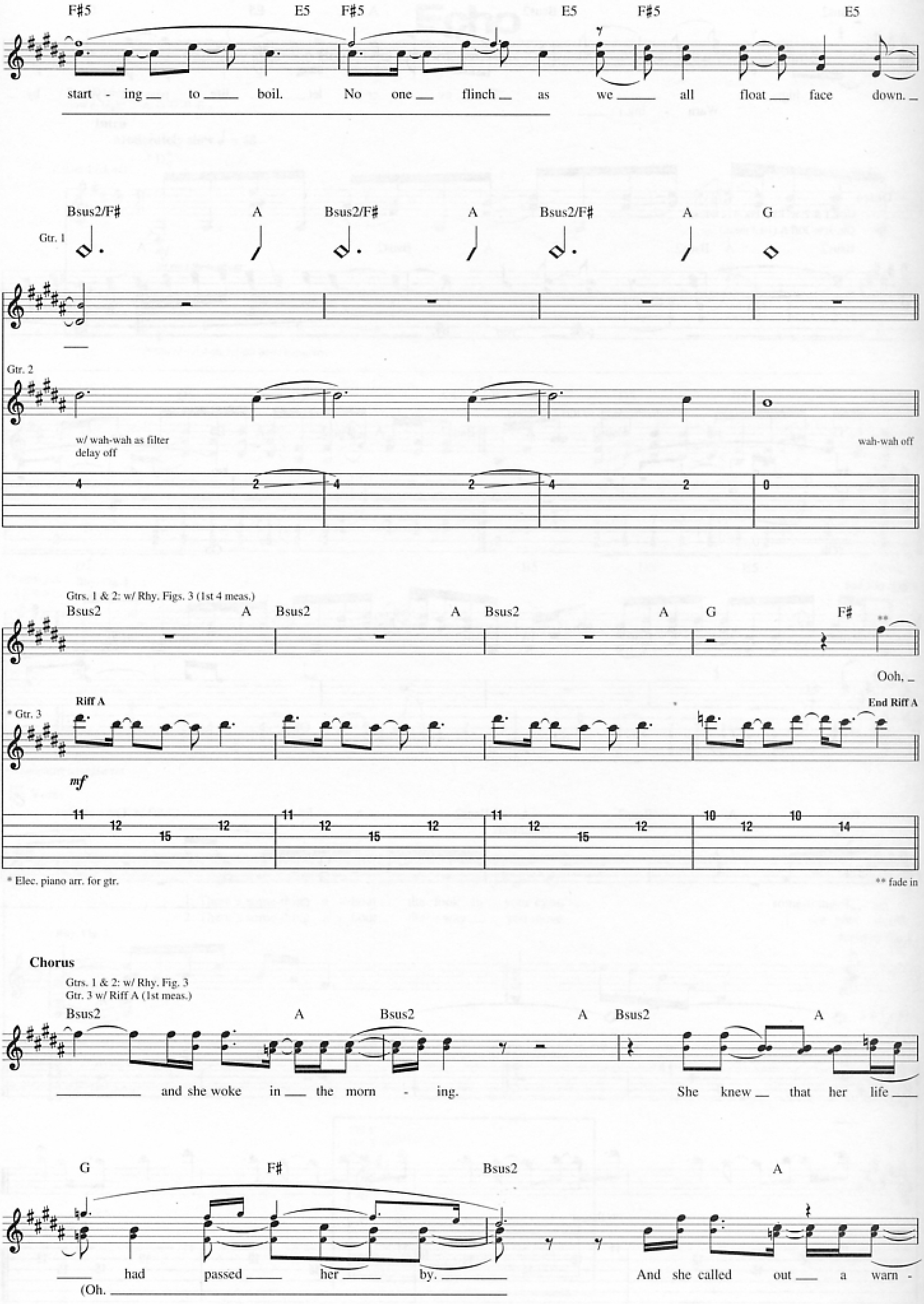
* Set for eight-note regeneration w/ multiple repeats.

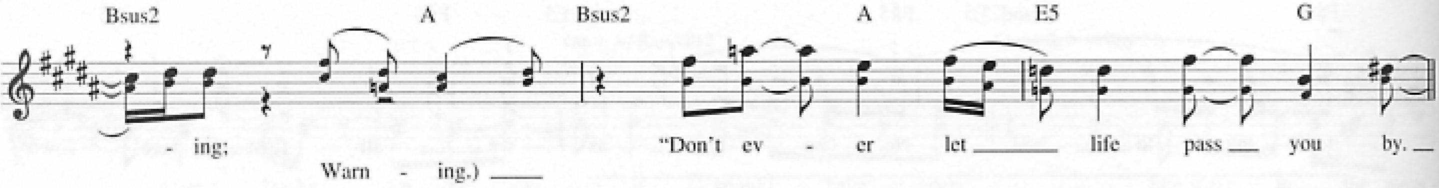
* Tap and hold fret in parens. with R.H. middle finger.

Rhy. Fill 2
Gtr. 1

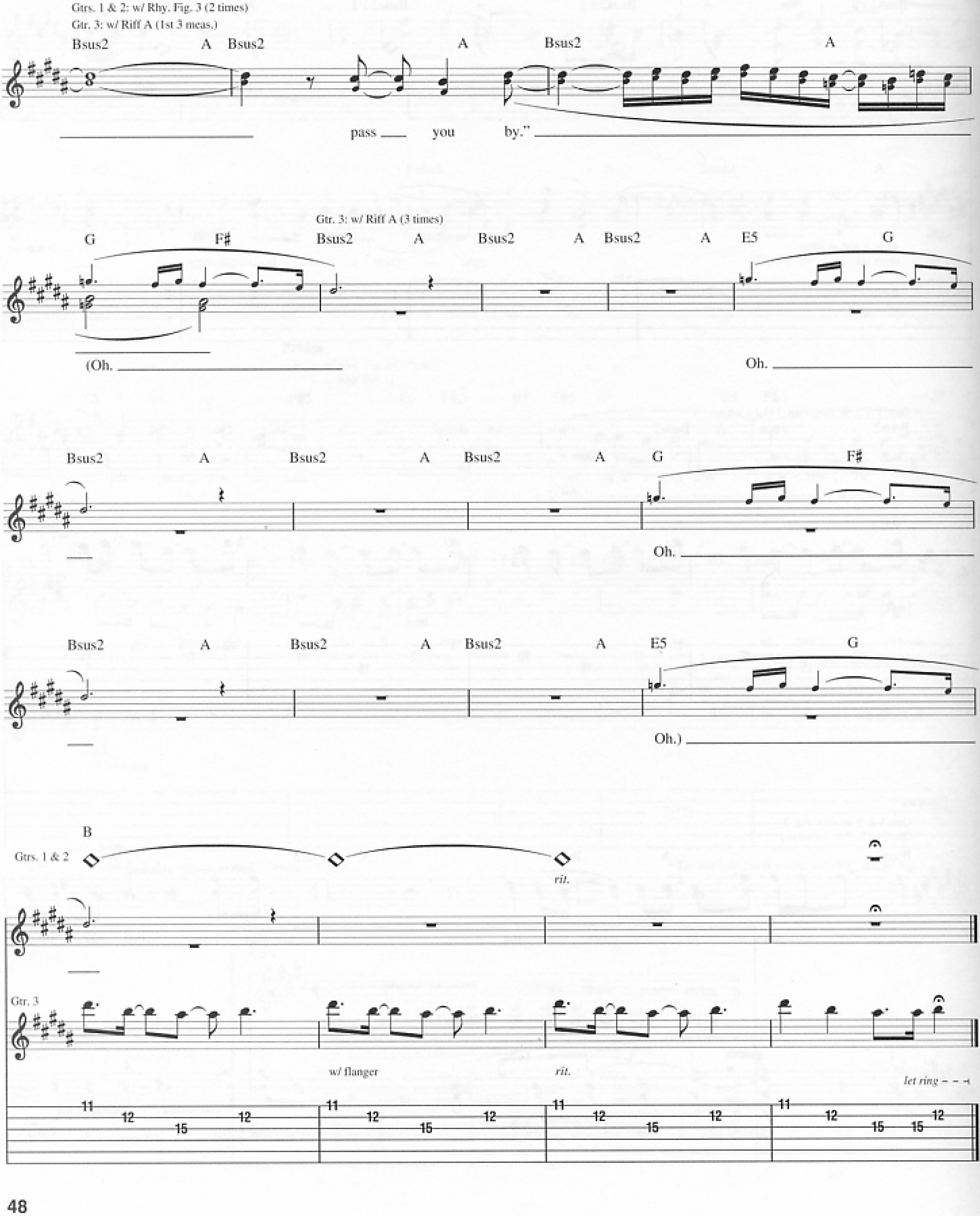

slight P.M.
f
4 2
4 2
4 2
4 2
4 2
4 2
4 2
2 0
2 0
2 0
2 0

* as before


F#5
E5
F#5
E5
F#5
E5
start - ing to boil. No one flinch as we all float face down.
Bsus2/F#
A
Bsus2/F#
A
Bsus2/F#
A
G
Gtr. 1
Gtr. 2
w/ wah-wah as filter
delay off
wah-wah off
4
2
4
2
4
2
0
Gtrs. 1 & 2: w/ Rhy. Figs. 3 (1st 4 meas.)
Bsus2
A
Bsus2
A
Bsus2
A
G
F#
Ooh,
Riff A
End Riff A
* Gtr. 3
mf
11
12
15
12
11
12
15
12
11
12
15
12
10
12
10
14
* Elec. piano arr. for gtr.
** fade in
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 3
Gtr. 3 w/ Riff A (1st meas.)
Bsus2
A
Bsus2
A
Bsus2
A
and she woke in the morn - ing. She knew that her life
G
F#
Bsus2
A
had passed her by. And she called out a warn -
(Oh.

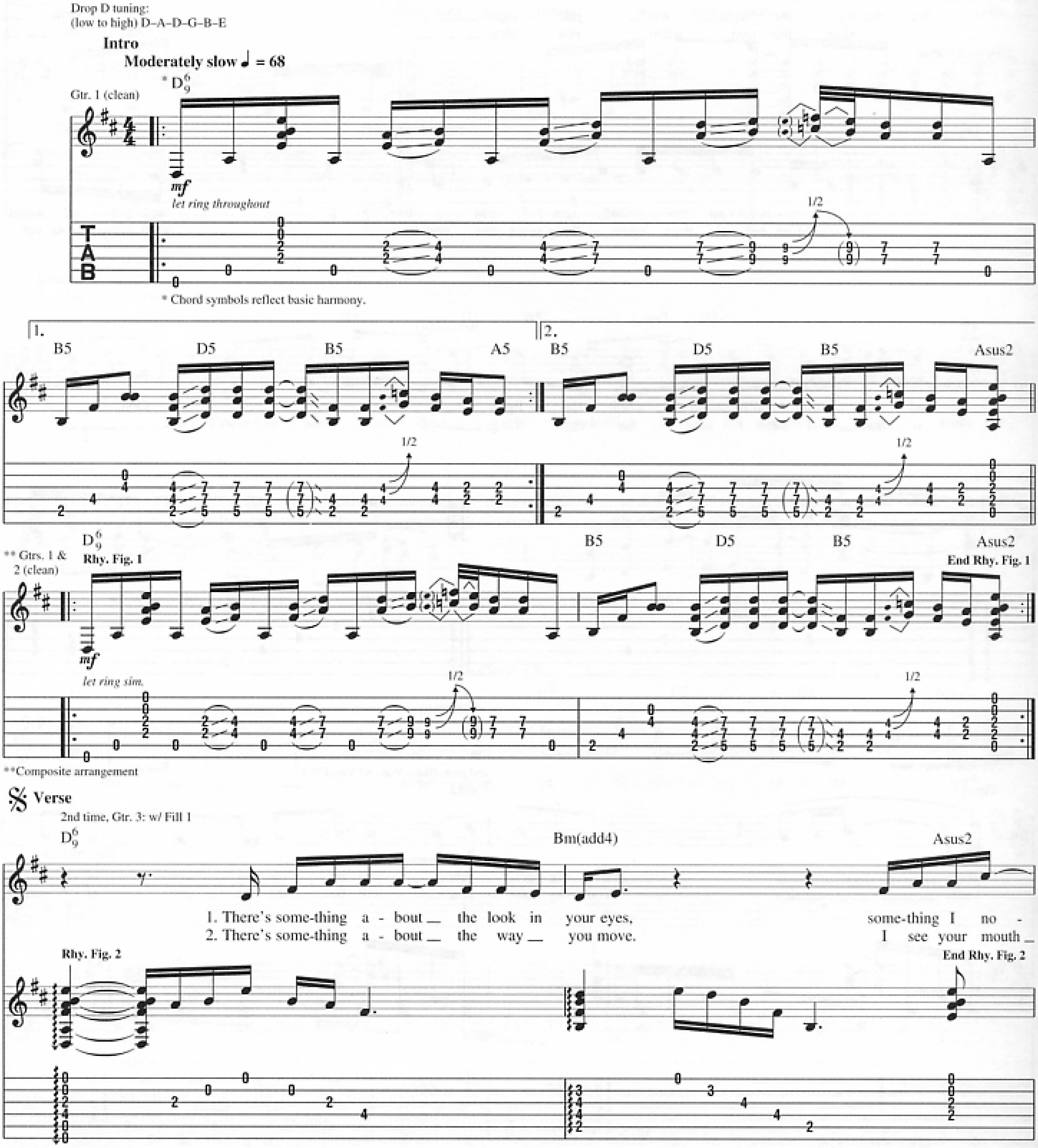

Bsus2
A
Bsus2
A
E5
G
- ing;
Warn - ing.)
"Don't ev - er let life pass you by.

Outro

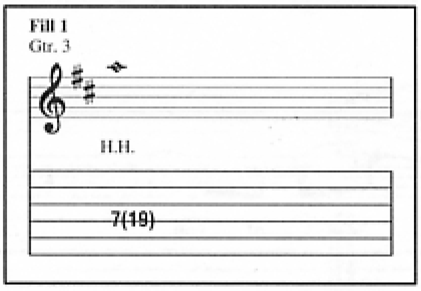

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)
Gtr. 3: w/ Riff A (1st 3 meas.)
Bsus2
A
Bsus2
A
Bsus2
A
pass you by."
Gtr. 3: w/ Riff A (3 times)
G
F♯
Bsus2
A
Bsus2
A
Bsus2
A
E5
G
(Oh.
Oh.
Bsus2
A
Bsus2
A
Bsus2
A
G
F♯
Oh.
Bsus2
A
Bsus2
A
Bsus2
A
E5
G
Oh.)
B
Gtrs. 1 & 2
rit.
Gtr. 3
w/ flanger
rit.
let ring
11
12
15
12
11
12
15
12
11
12
15
12
11
12
15
15
12

Echo

Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore


Drop D tuning:
(low to high) D–A–D–G–B–E
Intro
Moderately slow ♩ = 68
* D6/9
Gtr. 1 (clean)
mf
let ring throughout
1/2
* Chord symbols reflect basic harmony.
1.
B5
D5
B5
A5
2.
B5
D5
B5
Asus2
D6/9
** Gtrs. 1 & 2 (clean)
Rhy. Fig. 1
mf
let ring sim.
B5
D5
B5
Asus2
End Rhy. Fig. 1
**Composite arrangement
𝄋 Verse
2nd time, Gtr. 3: w/ Fill 1
D6/9
Bm(add4)
Asus2
1. There's some-thing a - bout the look in your eyes, some-thing I no -
2. There's some-thing a - bout the way you move. I see your mouth
Rhy. Fig. 2
End Rhy. Fig. 2

Fill 1



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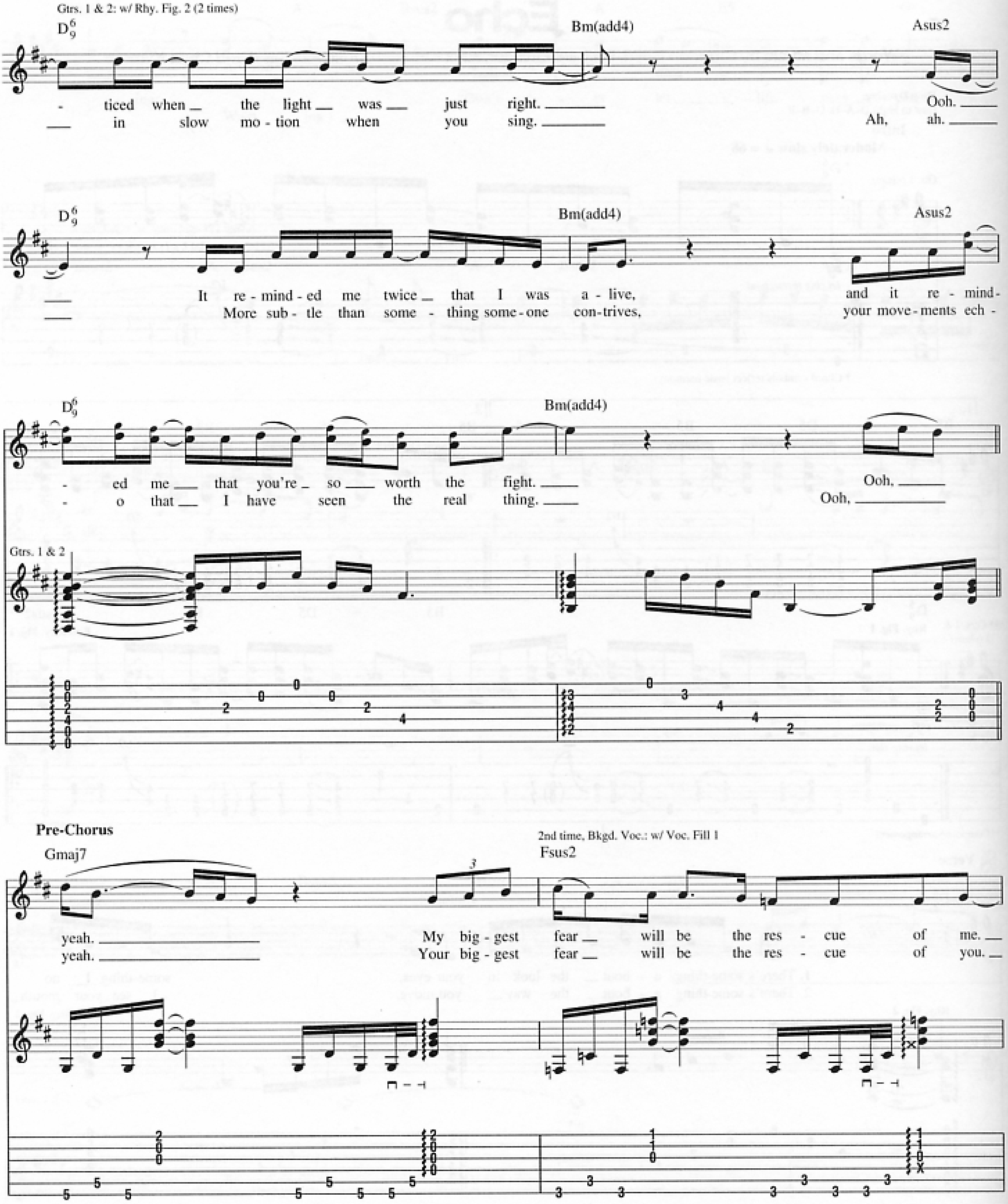
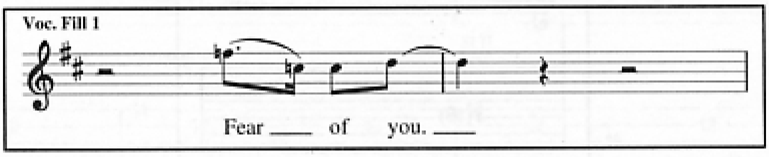
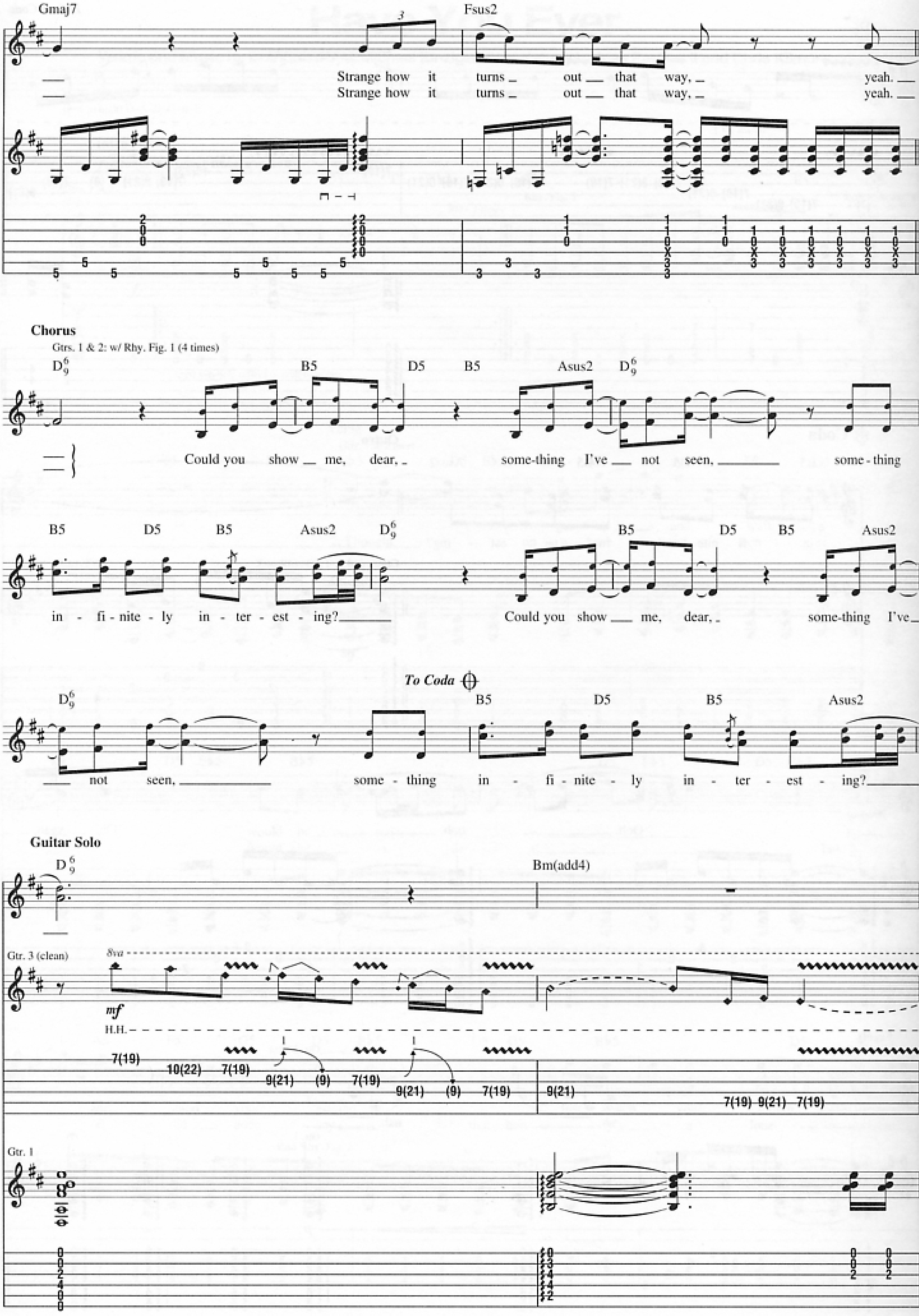
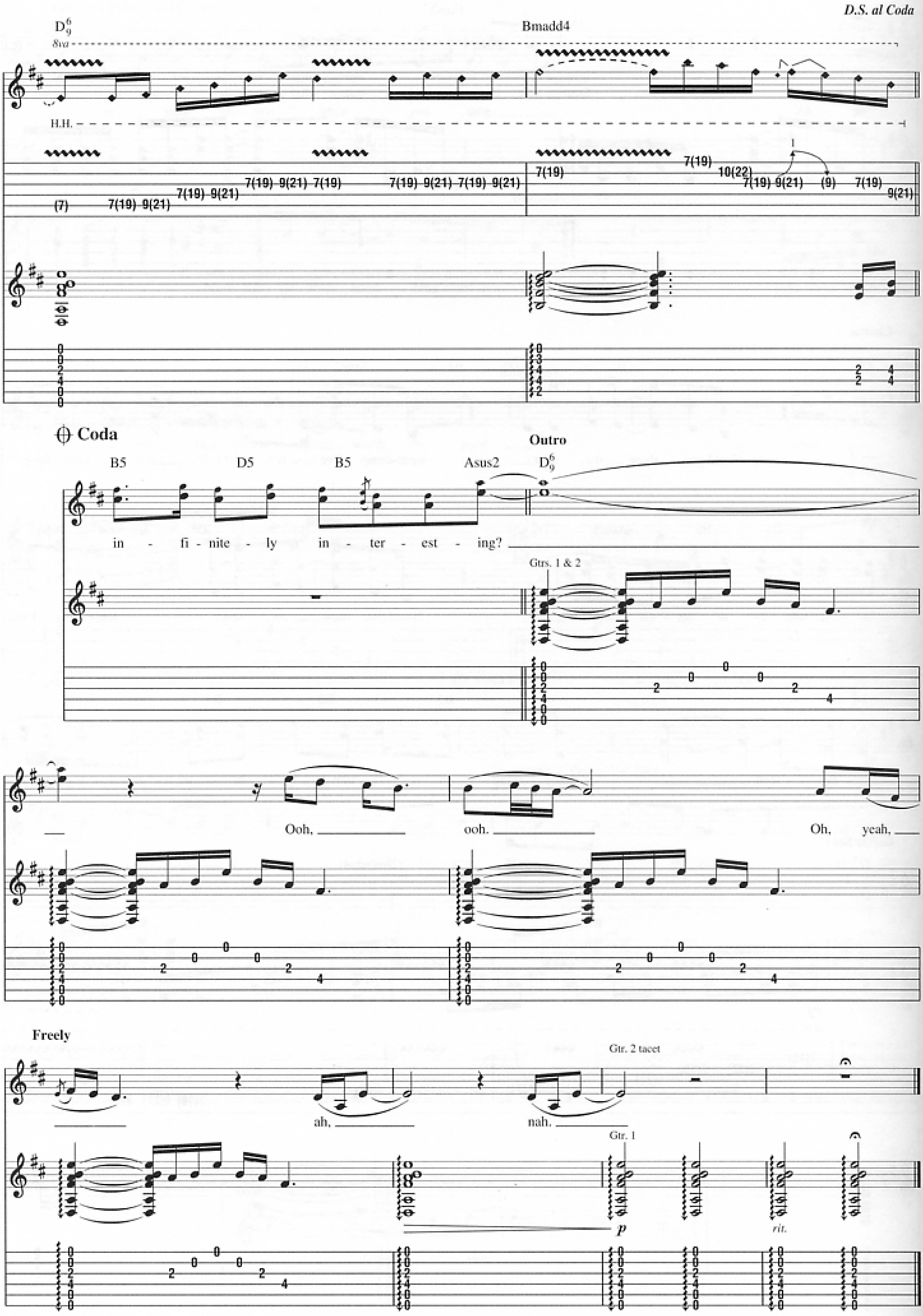

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
D6/9
Bm(add4)
Asus2
- ticed when the light was just right. Ooh.
in slow mo - tion when you sing. Ah, ah.
D6/9
Bm(add4)
Asus2
It re - mind - ed me twice that I was a - live, and it re - mind -
More sub - tle than some - thing some - one con - trives, your move - ments ech -
D6/9
Bm(add4)
- ed me that you're so worth the fight. Ooh,
- o that I have seen the real thing. Ooh,
Gtrs. 1 & 2
Pre-Chorus
Gmaj7
2nd time, Bkgd. Voc.: w/ Voc. Fill 1
Fsus2
yeah. My big - gest fear will be the res - cue of me.
yeah. Your big - gest fear will be the res - cue of you.


Voc. Fill 1
Fear of you.

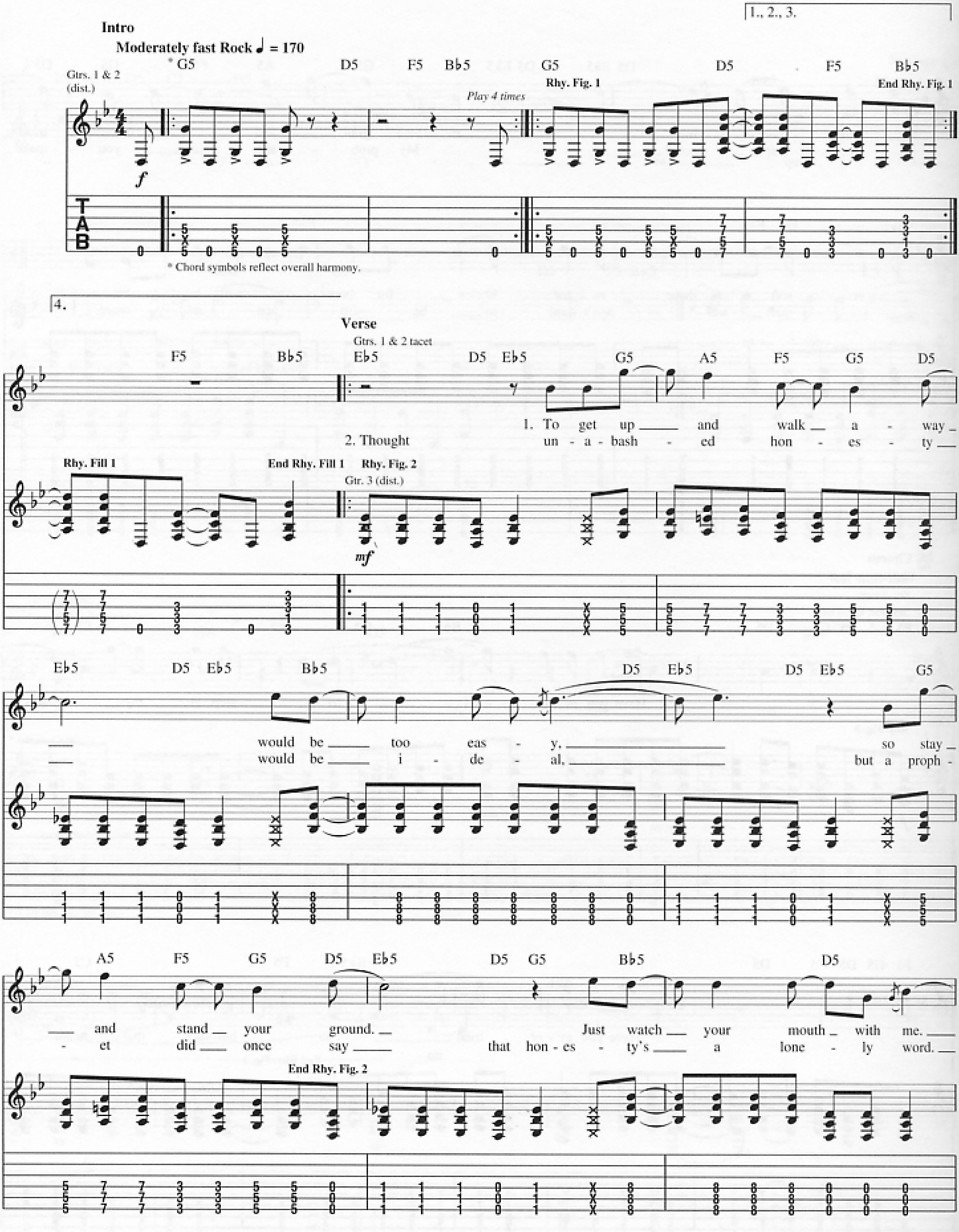

Gmaj7
Fsus2
Strange how it turns out that way, yeah.
Strange how it turns out that way, yeah.
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)
D6/9
B5
D5
B5
Asus2
D6/9
Could you show me, dear, something I've not seen, something
B5
D5
B5
Asus2
D6/9
B5
D5
B5
Asus2
in - fi - nite - ly in - ter - est - ing? Could you show me, dear, some-thing I've
D6/9
To Coda
B5
D5
B5
Asus2
not seen, some - thing in - fi - nite - ly in - ter - est - ing?
Guitar Solo
D6/9
Bm(add4)
Gtr. 3 (clean)
8va
mf
H.H.
Gtr. 1


D.S. al Coda
D6/9
Bmadd4
8va
H.H.
7(19)
10(22)
7(19) 9(21)
(9)
9(21)
(7)
⊕ Coda
Outro
B5
D5
B5
Asus2
D6/9
in - fi - nite - ly in - ter - est - ing?
Gtrs. 1 & 2
Ooh,
ooh.
Oh, yeah,
Freely
ah,
nah.
Gtr. 2 tacet
Gtr. 1
p
rit.

Have You Ever

Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore

Drop D tuning:
(low to high) D–A–D–G–B–E


Intro
Moderately fast Rock ♩ = 170
Gtrs. 1 & 2
(dist.)
* G5
D5
F5
B♭5
Play 4 times
1., 2., 3.
Rhy. Fig. 1
End Rhy. Fig. 1
* Chord symbols reflect overall harmony.
4.
Verse
Gtrs. 1 & 2 tacet
E♭5
A5
Rhy. Fill 1
End Rhy. Fill 1
Rhy. Fig. 2
Gtr. 3 (dist.)
End Rhy. Fig. 2
1. To get up and walk a - way would be too eas - y, so stay and stand your ground. Just watch your mouth with me.
2. Thought un - a - bash - ed hon - es - ty would be i - de - al, but a proph - et did once say that hon - es - ty's a lone - ly word.

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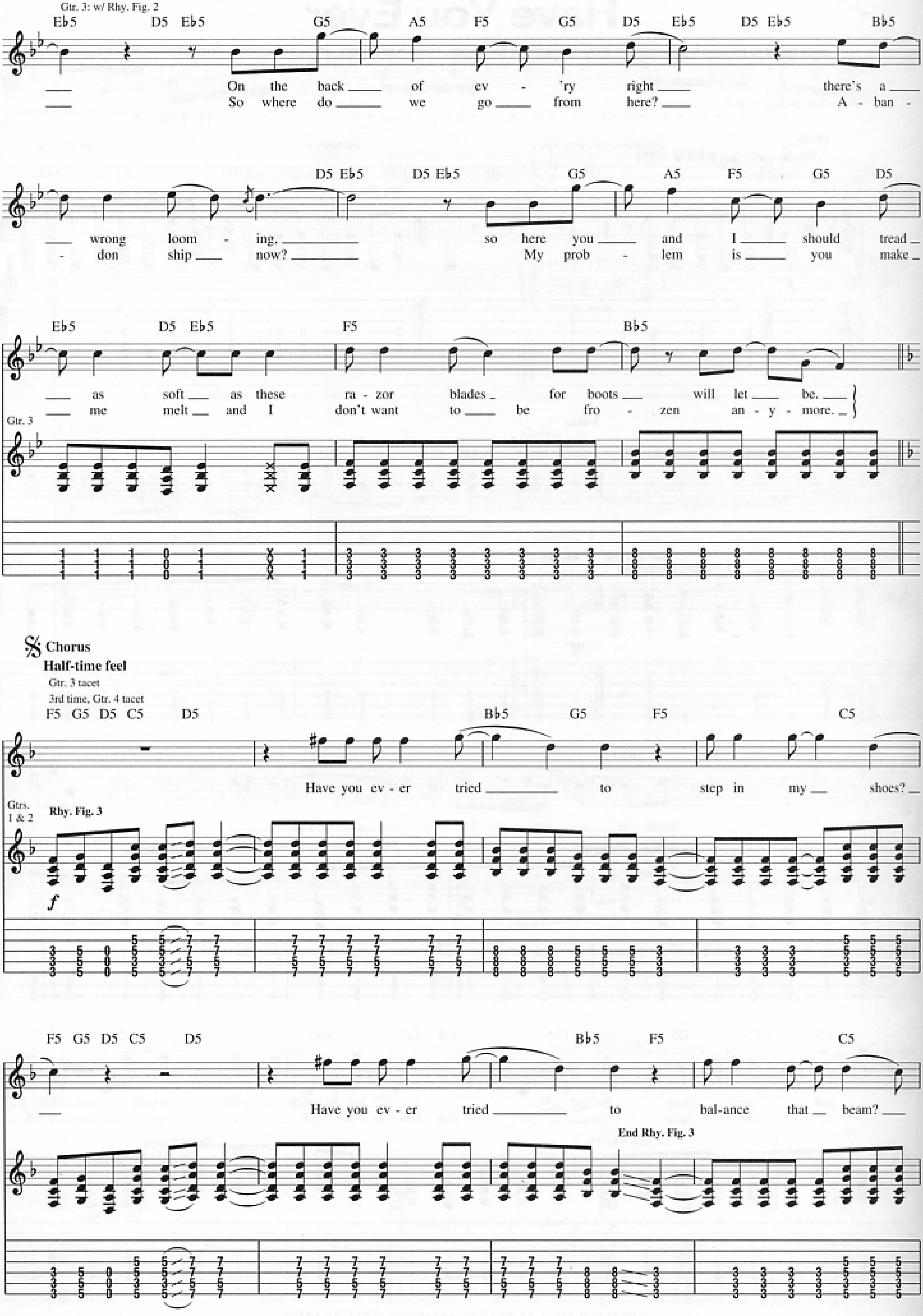
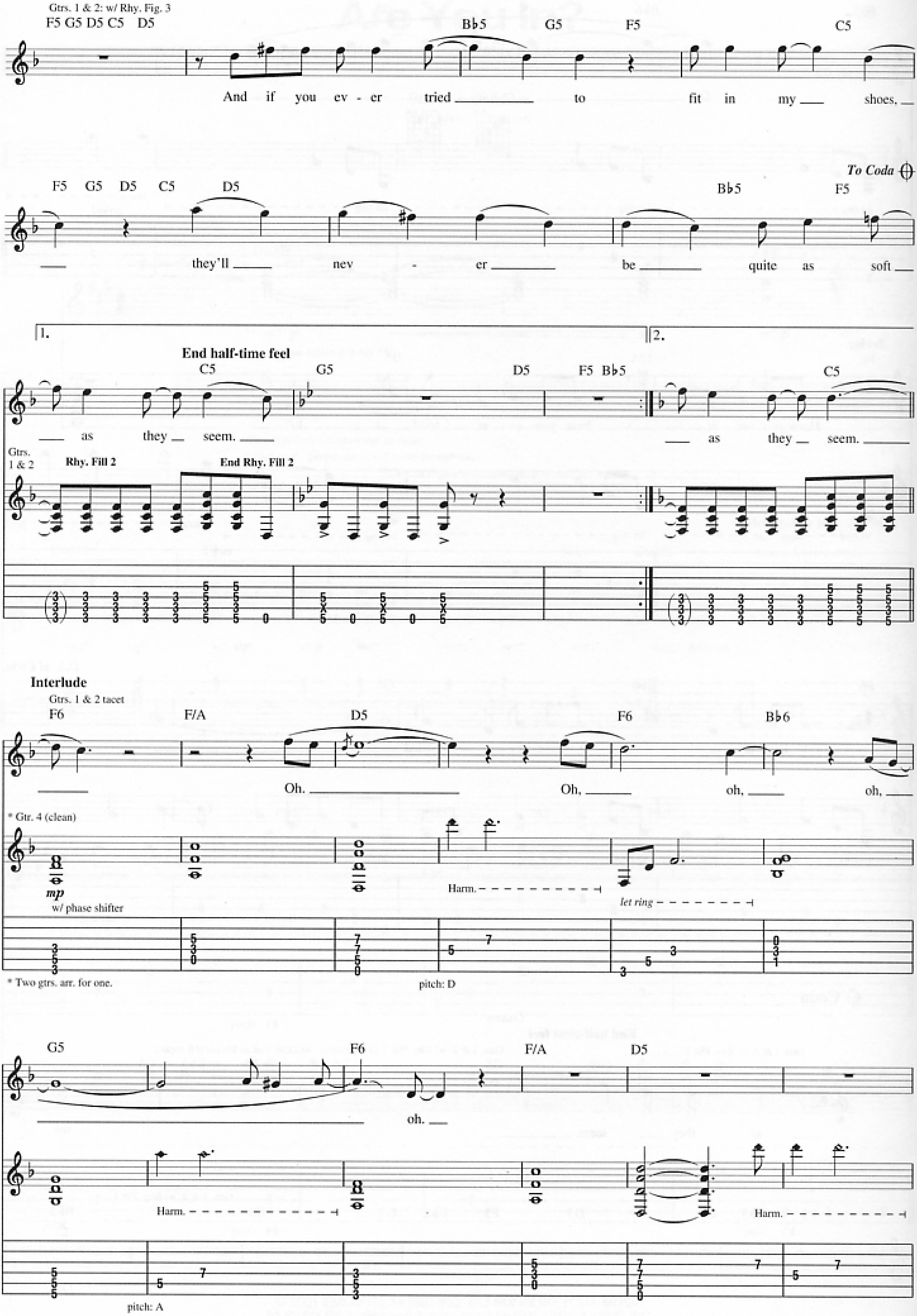
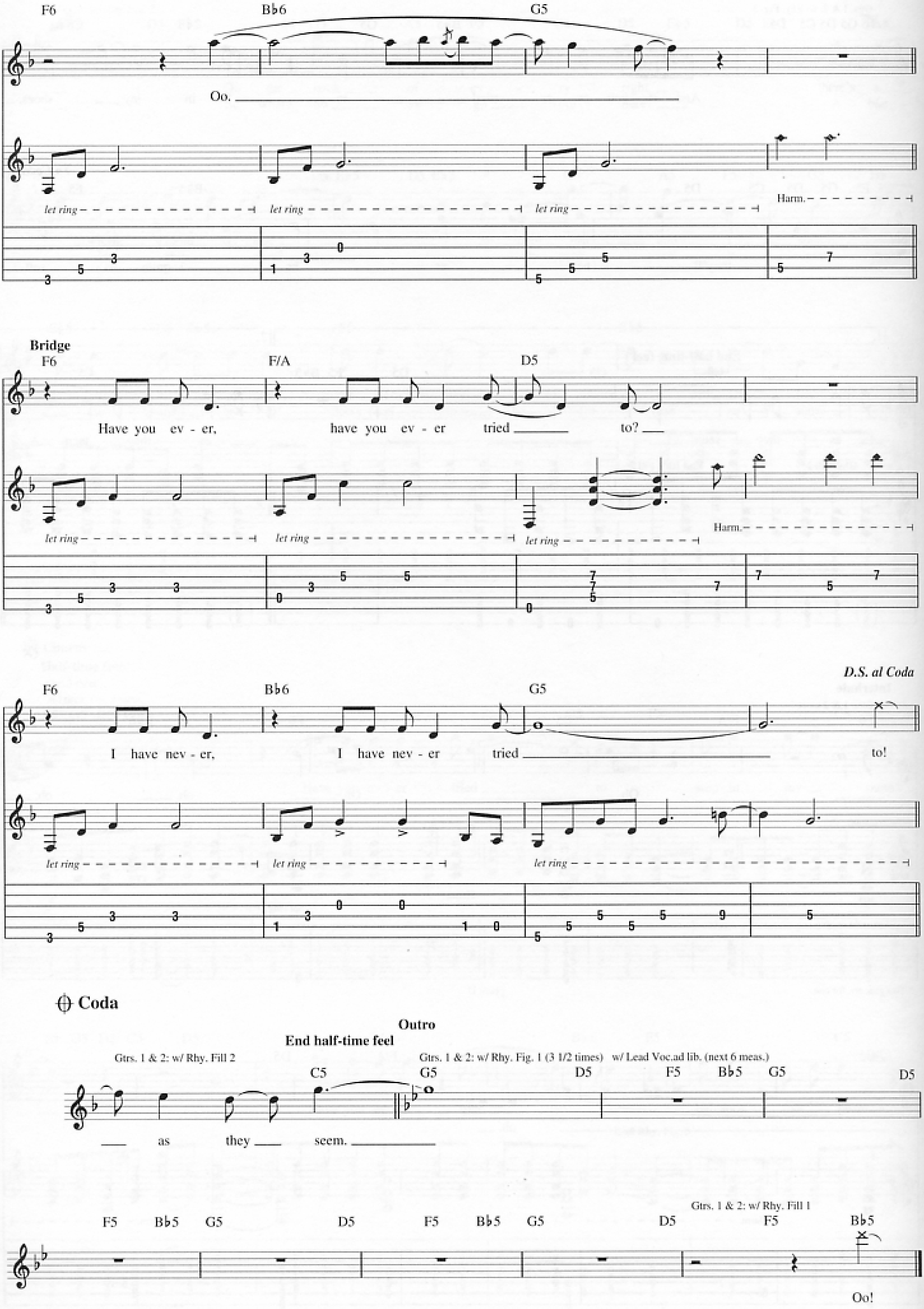
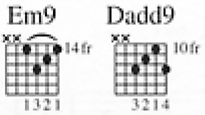

Gtr. 3: w/ Rhy. Fig. 2
E♭5 D5 E♭5 G5 A5 F5 G5 D5 E♭5 D5 E♭5 B♭5
On the back of ev - 'ry right there's a
So where do we go from here? A - ban -
D5 E♭5 D5 E♭5 G5 A5 F5 G5 D5
wrong loom - ing, so here you and I should tread
- don ship now? My prob - lem is you make
E♭5 D5 E♭5 F5 B♭5
as soft as these ra - zor blades for boots will let be.
me melt and I don't want to be fro - zen an - y - more.
Gtr. 3
Chorus
Half-time feel
Gtr. 3 tacet
3rd time, Gtr. 4 tacet
F5 G5 D5 C5 D5 B♭5 G5 F5 C5
Have you ev - er tried to step in my shoes?
Gtrs. 1 & 2
Rhy. Fig. 3
f
F5 G5 D5 C5 D5 B♭5 F5 C5
Have you ev - er tried to bal - ance that beam?
End Rhy. Fig. 3

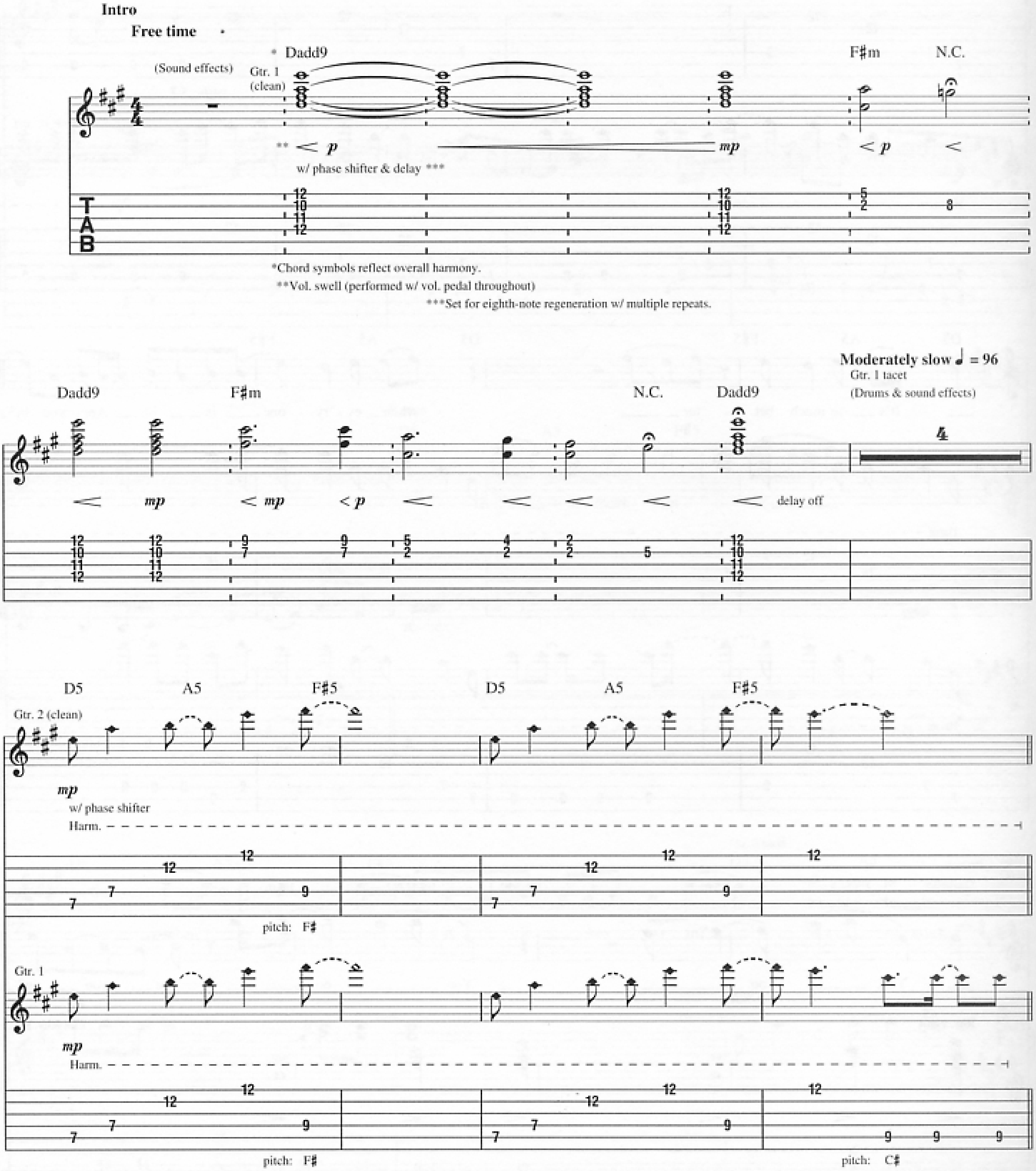

Gtrs. 1 & 2: w/ Rhy. Fig. 3
F5 G5 D5 C5 D5 B♭5 G5 F5 C5
And if you ev - er tried to fit in my shoes,
F5 G5 D5 C5 D5 B♭5 F5
To Coda
they'll nev - er be quite as soft
1.
End half-time feel
C5 G5 D5 F5 B♭5
as they seem.
Gtrs. 1 & 2
Rhy. Fill 2
End Rhy. Fill 2
2.
C5
as they seem.
Interlude
Gtrs. 1 & 2 tacet
F6 F/A D5 F6 B♭6
Oh. Oh, oh, oh,
* Gtr. 4 (clean)
mp
w/ phase shifter
Harm.
let ring
pitch: D
* Two gtrs. arr. for one.
G5 F6 F/A D5
oh.
Harm.
pitch: A
Harm.


F6
B♭6
G5
Oo.
let ring
let ring
let ring
Harm.
Bridge
F6
F/A
D5
Have you ev - er,
have you ev - er
tried
to?
let ring
let ring
let ring
Harm.
D.S. al Coda
F6
B♭6
G5
I have nev - er,
I have nev - er
tried
to!
let ring
let ring
let ring
Coda
Outro
End half-time feel
Gtrs. 1 & 2: w/ Rhy. Fill 2
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 1/2 times)
w/ Lead Voc.ad lib. (next 6 meas.)
C5
G5
D5
F5
B♭5
G5
D5
as they seem.
F5
B♭5
G5
D5
F5
B♭5
G5
D5
Gtrs. 1 & 2: w/ Rhy. Fill 1
F5
B♭5
Oo!

Are You In?

Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore


Em9
14fr
1321
Dadd9
10fr
3214


Intro
Free time
(Sound effects)
Gtr. 1 (clean)
* Dadd9
F♯m
N.C.
** < p
mp
w/ phase shifter & delay ***
T
A
B
Dadd9
F♯m
N.C.
Dadd9
Moderately slow ♩ = 96
Gtr. 1 tacet
(Drums & sound effects)
4
delay off
D5
A5
F♯5
Gtr. 2 (clean)
mp
w/ phase shifter
Harm.
pitch: F♯
Gtr. 1
pitch: C♯

*Chord symbols reflect overall harmony.

**Vol. swell (performed w/ vol. pedal throughout)

***Set for eighth-note regeneration w/ multiple repeats.

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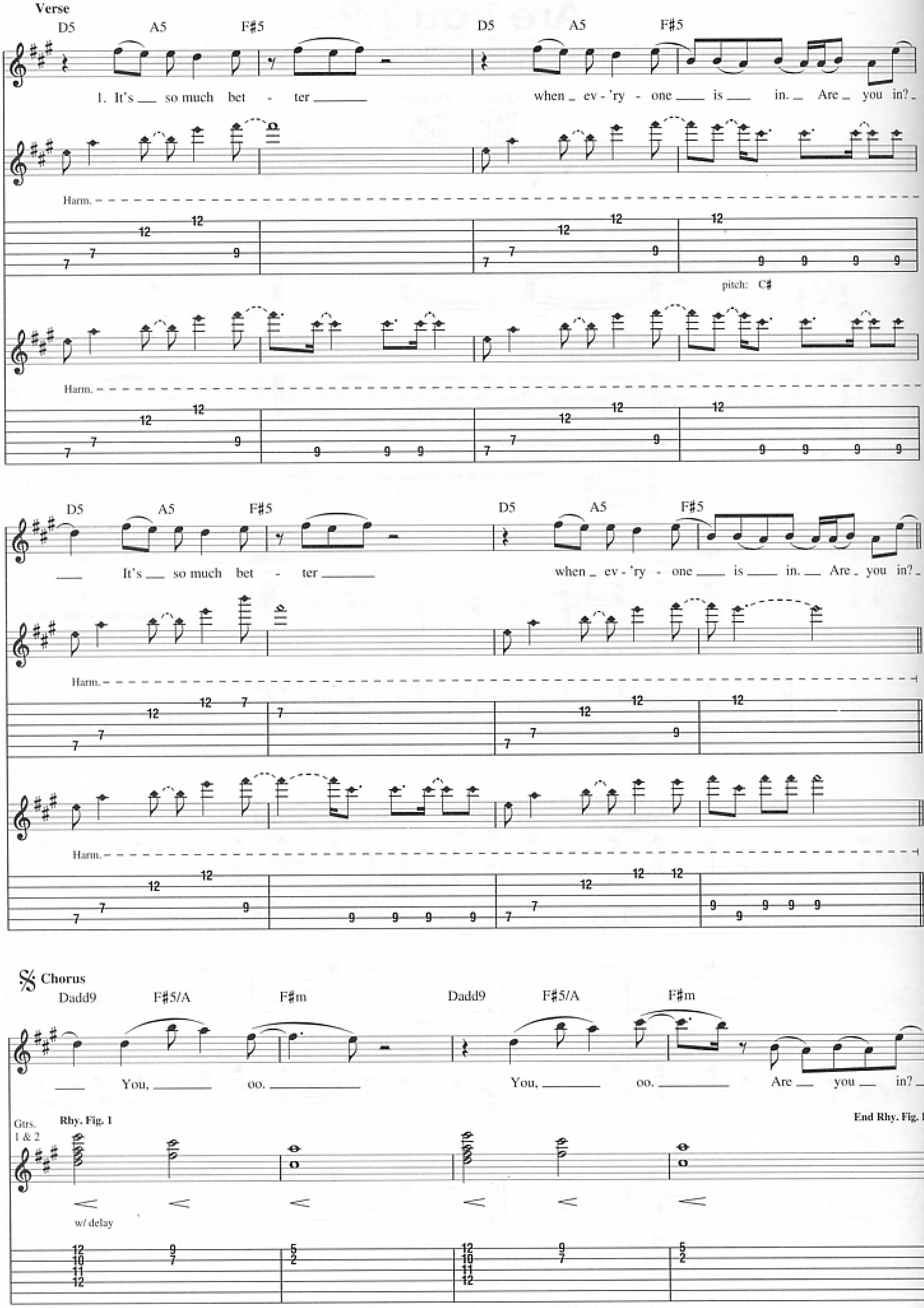
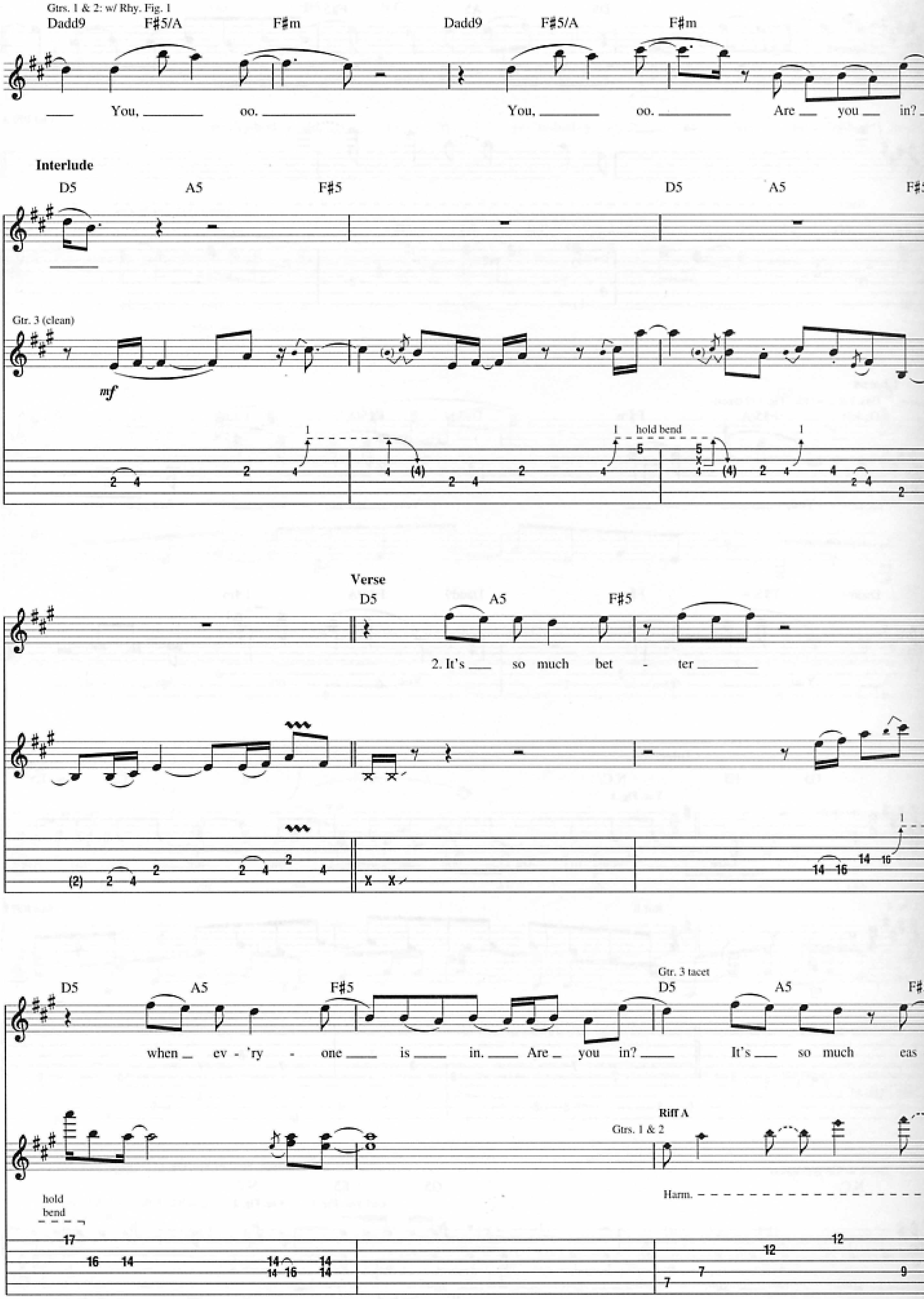
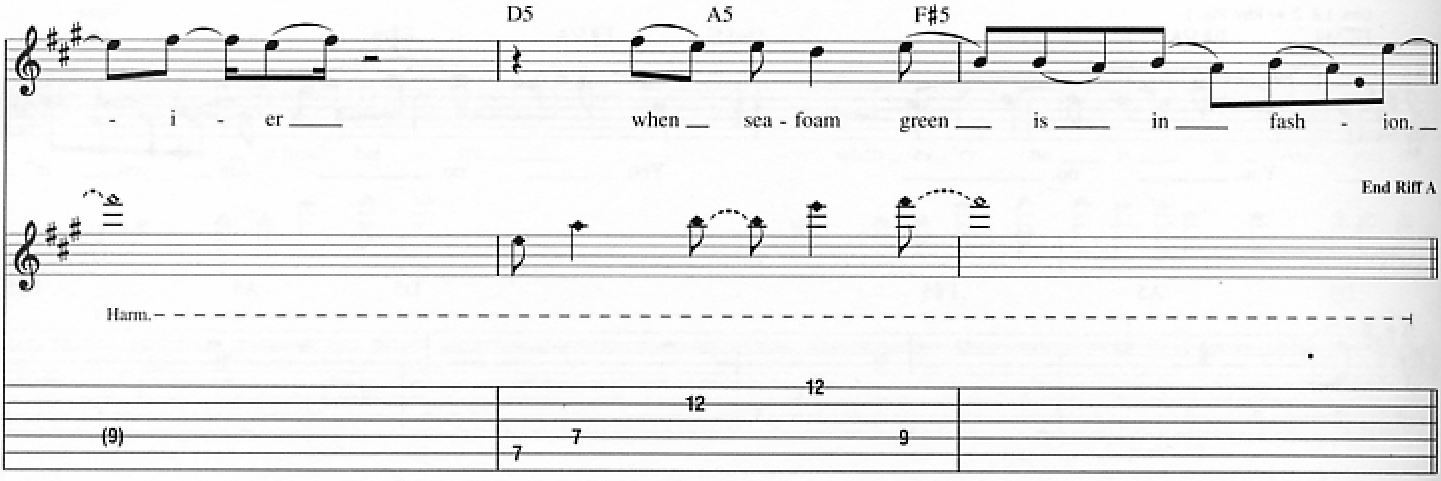
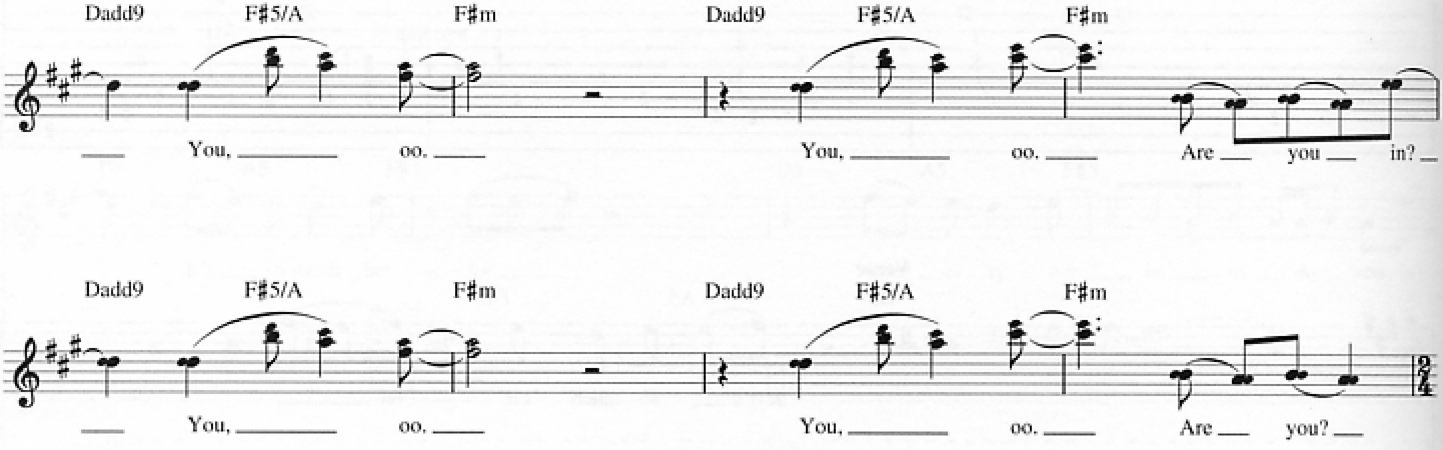

Verse
D5 A5 F♯5 D5 A5 F♯5
1. It's so much bet - ter when ev - 'ry - one is in. Are you in?
Harm.
pitch: C♯
Harm.
D5 A5 F♯5 D5 A5 F♯5
It's so much bet - ter when ev - 'ry - one is in. Are you in?
Harm.
Harm.
Chorus
Dadd9 F♯5/A F♯m Dadd9 F♯5/A F♯m
You, oo. You, oo. Are you in?
Gtrs. 1 & 2
Rhy. Fig. 1
End Rhy. Fig. 1
w/ delay


Gtrs. 1 & 2: w/ Rhy. Fig. 1
Dadd9
F♯5/A
F♯m
Dadd9
F♯5/A
F♯m
You,
oo.
You,
oo.
Are
you
in?
Interlude
D5
A5
F♯5
D5
A5
Gtr. 3 (clean)
mf
hold bend
Verse
D5
A5
F♯5
2. It's
so much
bet
-
ter
D5
A5
F♯5
Gtr. 3 tacet
D5
A5
when
ev
-
'ry
-
one
is
in.
Are
you
in?
It's
so much
eas
hold bend
Riff A
Gtrs. 1 & 2
Harm.

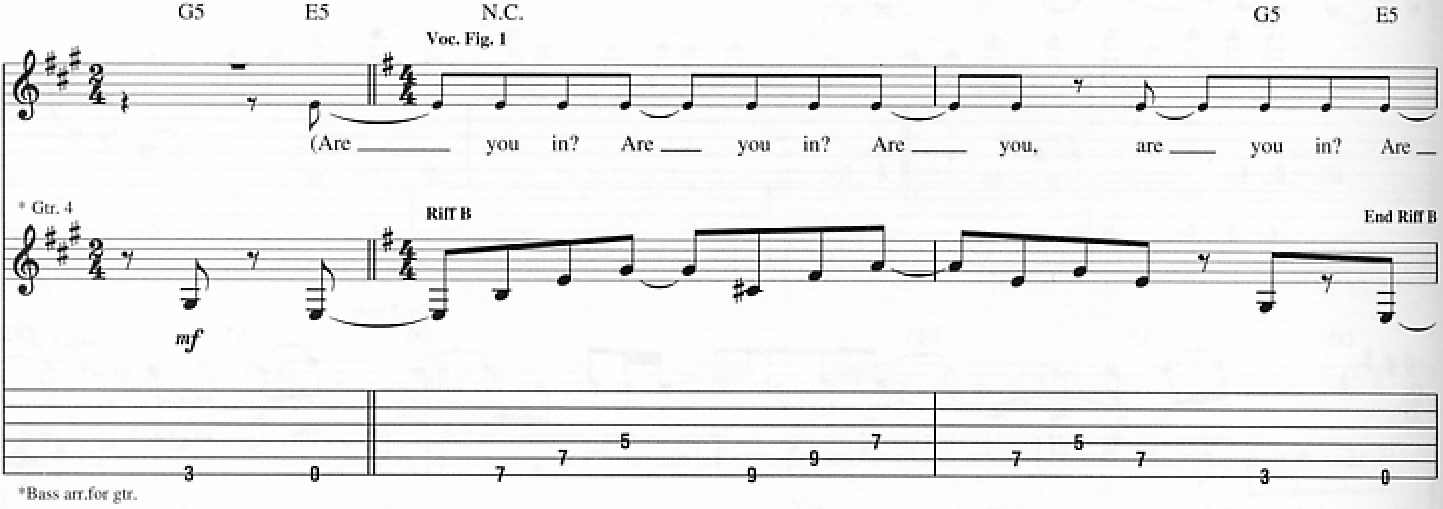

D5
A5
F#5
- i - er
when sea - foam green is in fash - ion.
End Riff A
Harm.
(9)
7
7
12
12
9

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)


Dadd9
F#5/A
F#m
Dadd9
F#5/A
F#m
You, oo.
You, oo. Are you in?
Dadd9
F#5/A
F#m
Dadd9
F#5/A
F#m
You, oo.
You, oo. Are you?

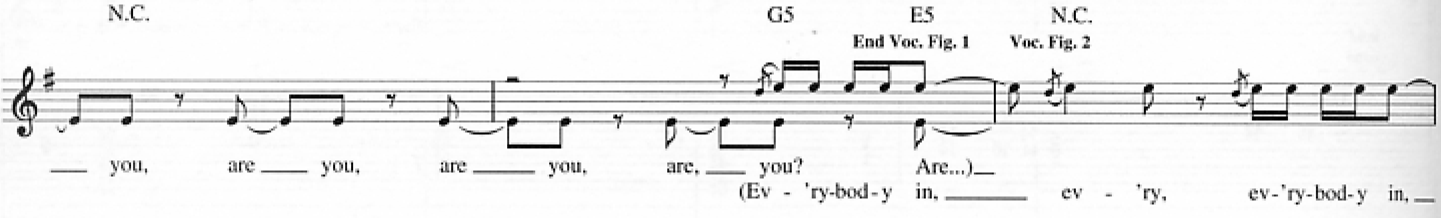
Interlude


G5
E5
N.C.
G5
E5
Voc. Fig. 1
(Are you in? Are you in? Are you, are you in? Are
* Gtr. 4
Riff B
End Riff B
mf
3
0
7
7
5
9
9
7
7
5
7
3
0

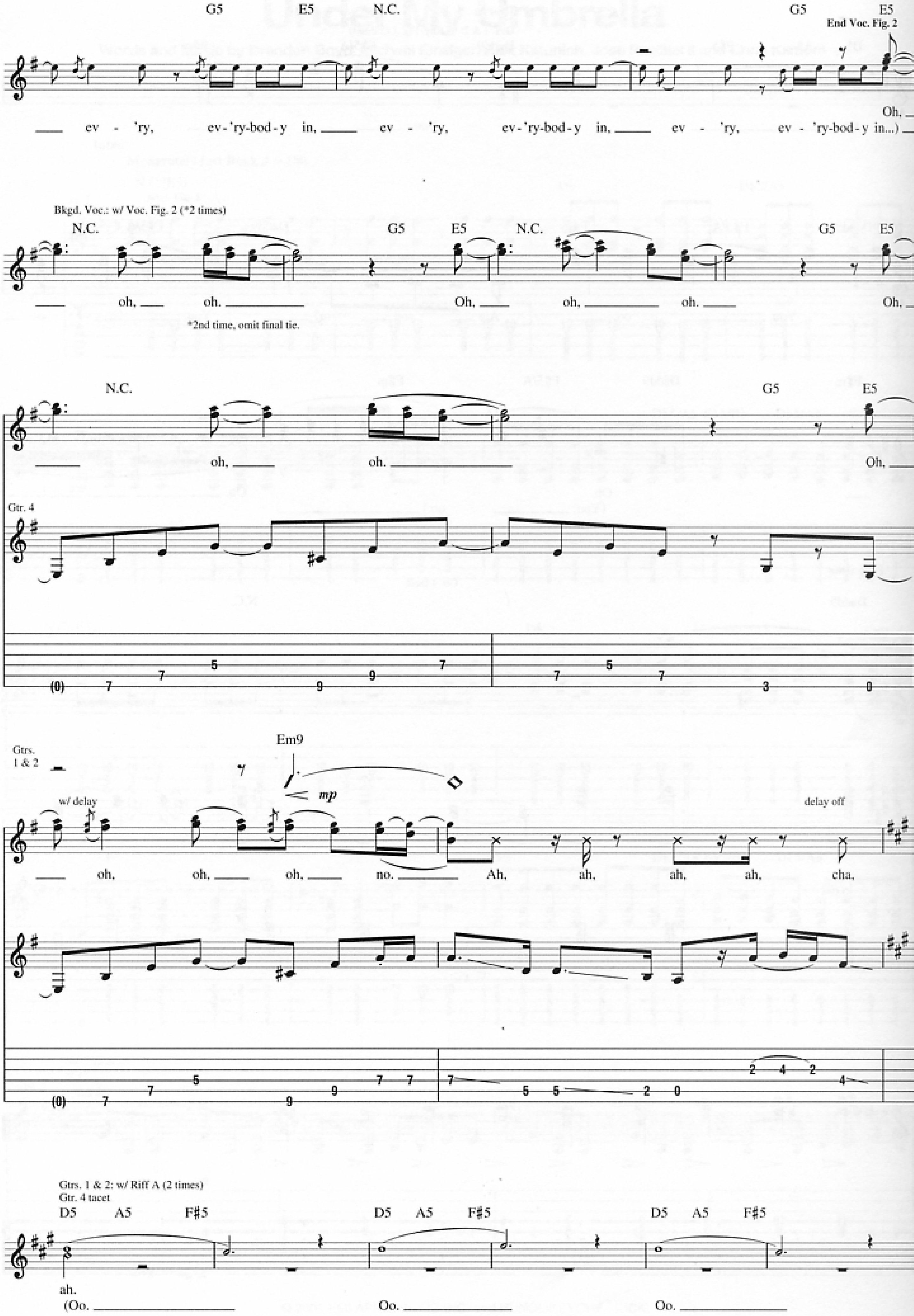
*Bass arr.for gtr.

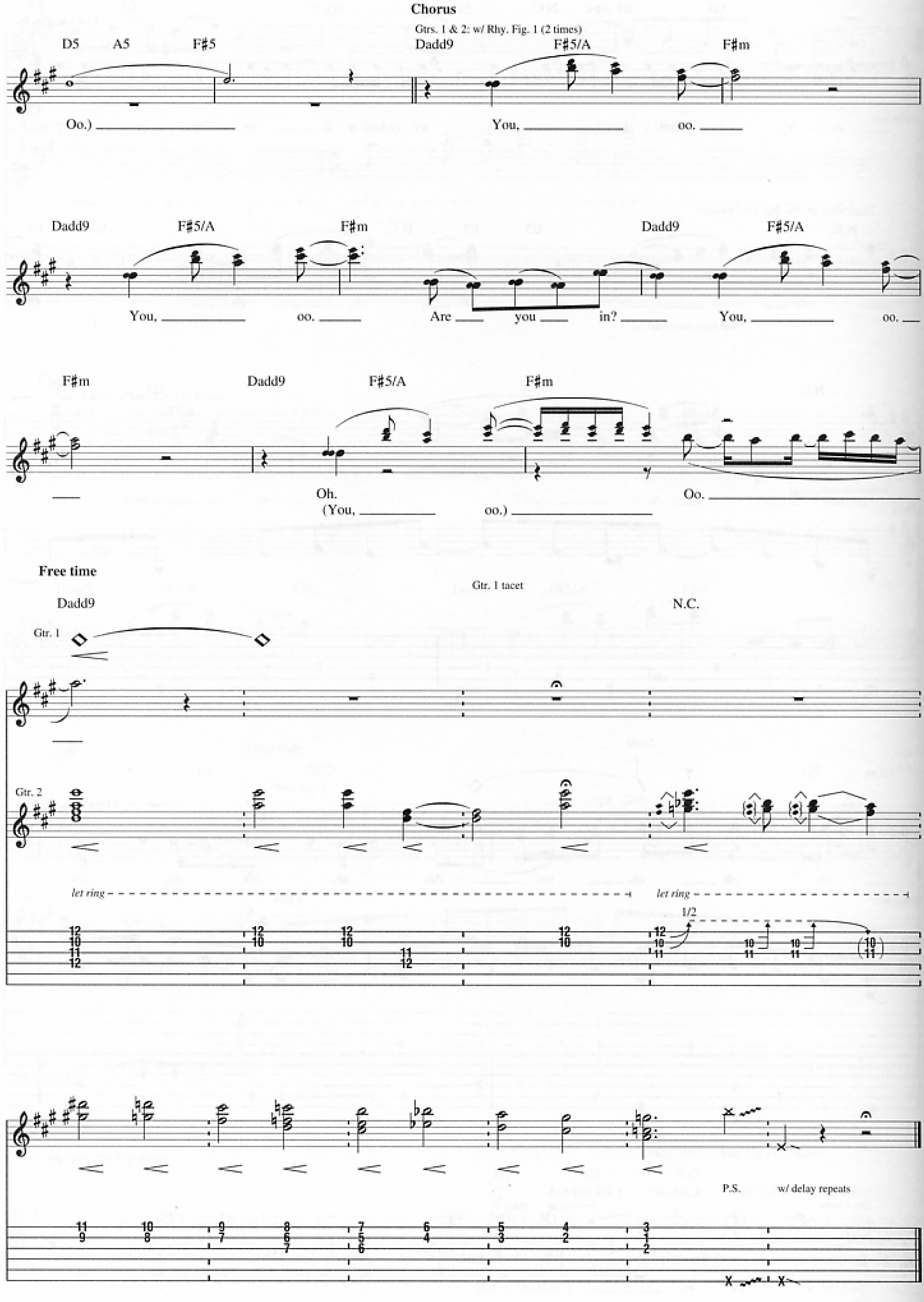
Gtr. 4: w/ Riff B (5 times)

Bkgd. Voc.: w/ Voc. Fig. 1 (**3 times)


N.C.
G5
E5
N.C.
End Voc. Fig. 1
Voc. Fig. 2
you, are you, are you, are, you? Are...)
(Ev - 'ry-bod-y in, ev - 'ry, ev-'ry-bod-y in,

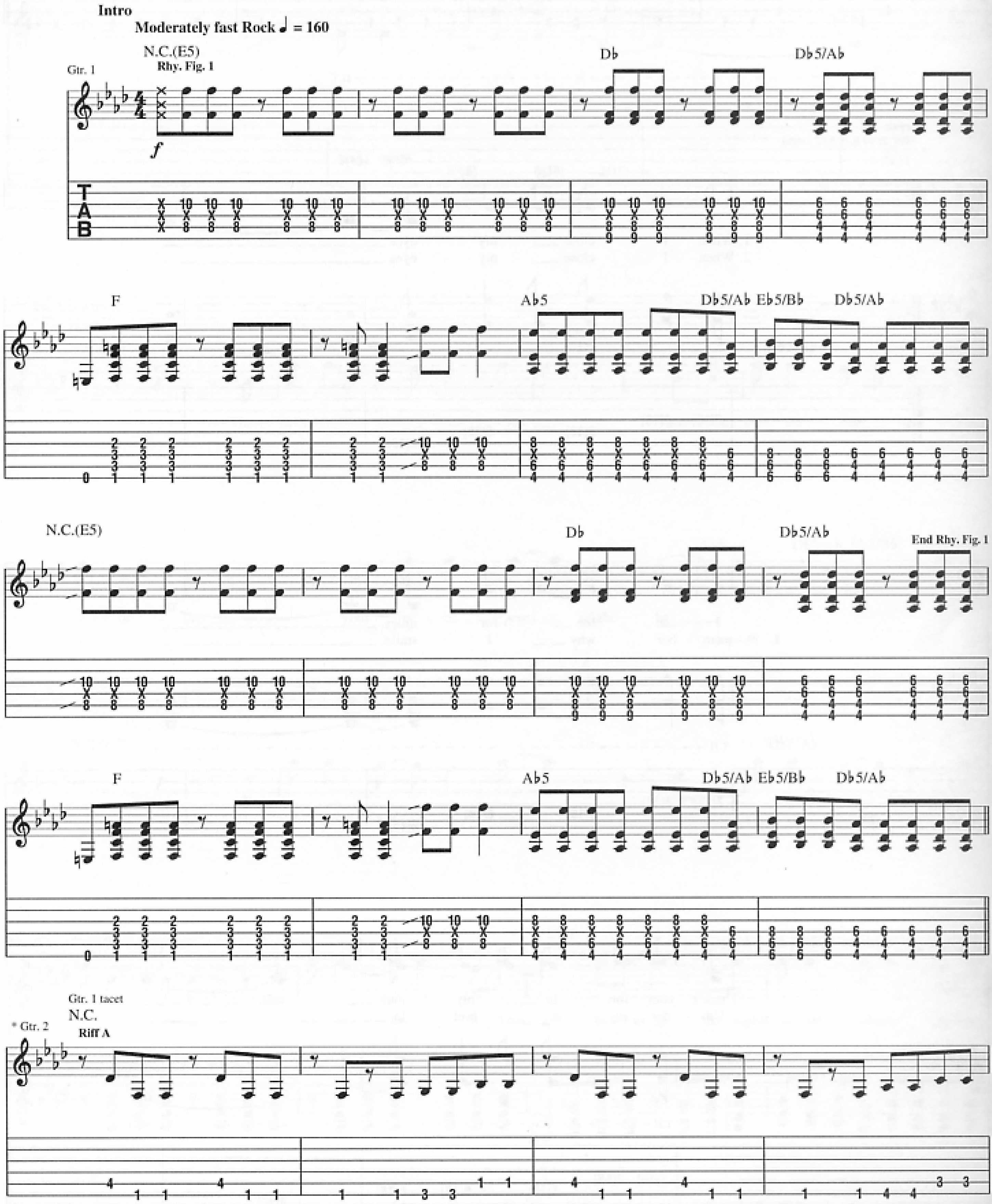
**3rd time, omit final tie.


G5 E5 N.C. G5 E5
End Voc. Fig. 2
ev - 'ry, ev-'ry-bod-y in, ev - 'ry, ev-'ry-bod-y in, ev - 'ry, ev - 'ry-bod-y in...)
Oh,
Bkgd. Voc.: w/ Voc. Fig. 2 (*2 times)
N.C. G5 E5 N.C. G5 E5
oh, oh. Oh, oh, oh. Oh,
*2nd time, omit final tie.
N.C. G5 E5
oh, oh. Oh,
Gtr. 4
Gtrs. 1 & 2
Em9
mp
w/ delay
delay off
oh, oh, oh, no. Ah, ah, ah, ah, cha,
Gtrs. 1 & 2: w/ Riff A (2 times)
Gtr. 4 tacet
D5 A5 F#5 D5 A5 F#5 D5 A5 F#5
ah.
(Oo. Oo. Oo.


Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)
D5
A5
F♯5
Dadd9
F♯5/A
F♯m
Oo.)
You,
oo.
Dadd9
F♯5/A
F♯m
Dadd9
F♯5/A
You,
oo.
Are
you
in?
You,
oo.
F♯m
Dadd9
F♯5/A
F♯m
Oh.
(You,
oo.)
Oo.
Free time
Dadd9
Gtr. 1 tacet
N.C.
Gtr. 1
Gtr. 2
let ring
let ring
1/2
P.S.
w/ delay repeats

Under My Umbrella

Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore


Intro
Moderately fast Rock ♩ = 160
N.C.(E5)
Rhy. Fig. 1
Gtr. 1
f
D♭
D♭5/A♭
F
A♭5
D♭5/A♭ E♭5/B♭
D♭5/A♭
N.C.(E5)
D♭
D♭5/A♭
End Rhy. Fig. 1
F
A♭5
D♭5/A♭ E♭5/B♭
D♭5/A♭
Gtr. 1 tacet
N.C.
* Gtr. 2
Riff A
T
A
B

* Bass arr. for gtr.

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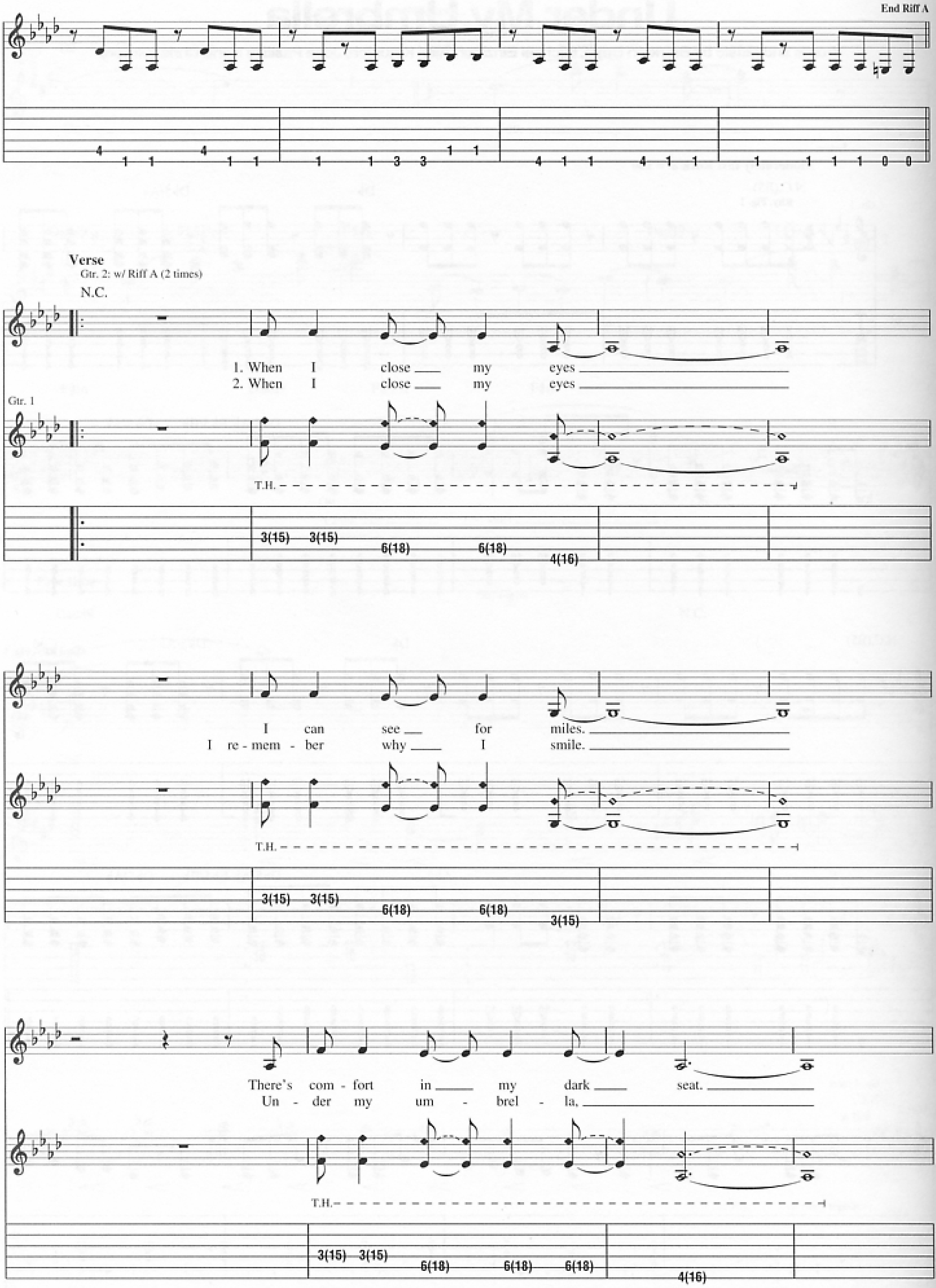
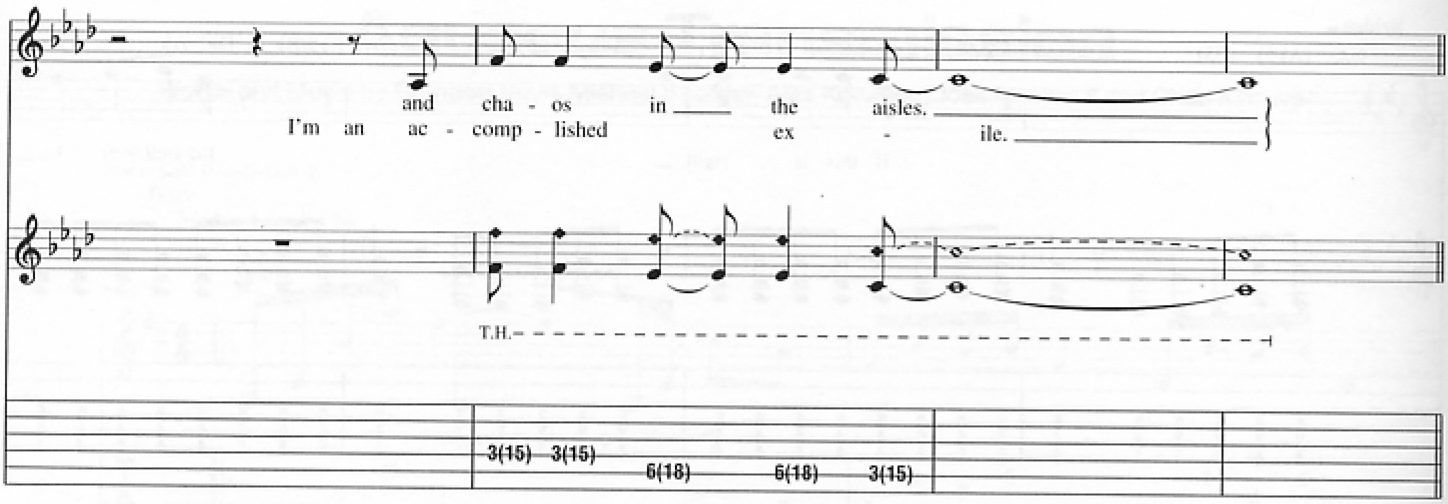
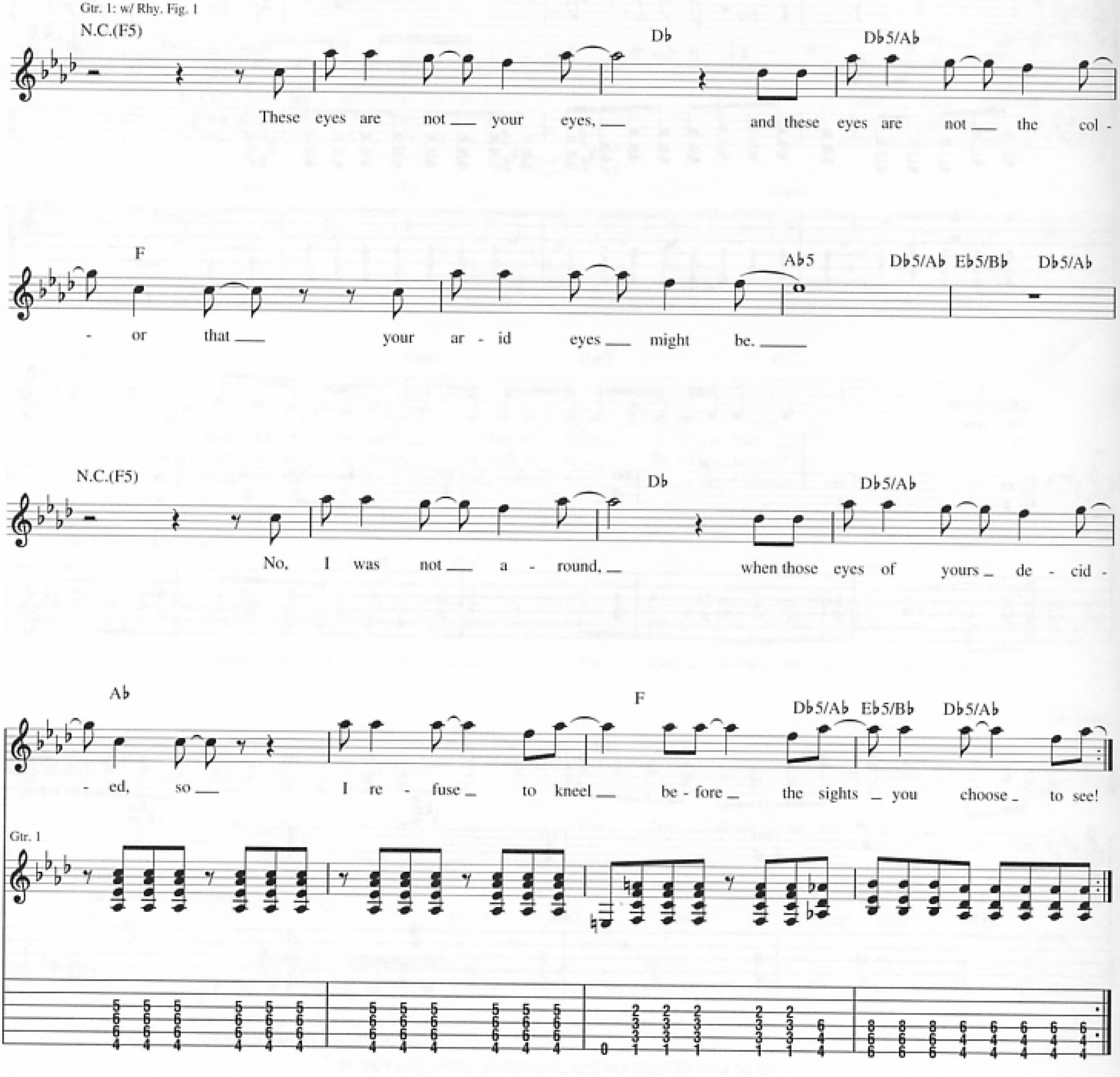
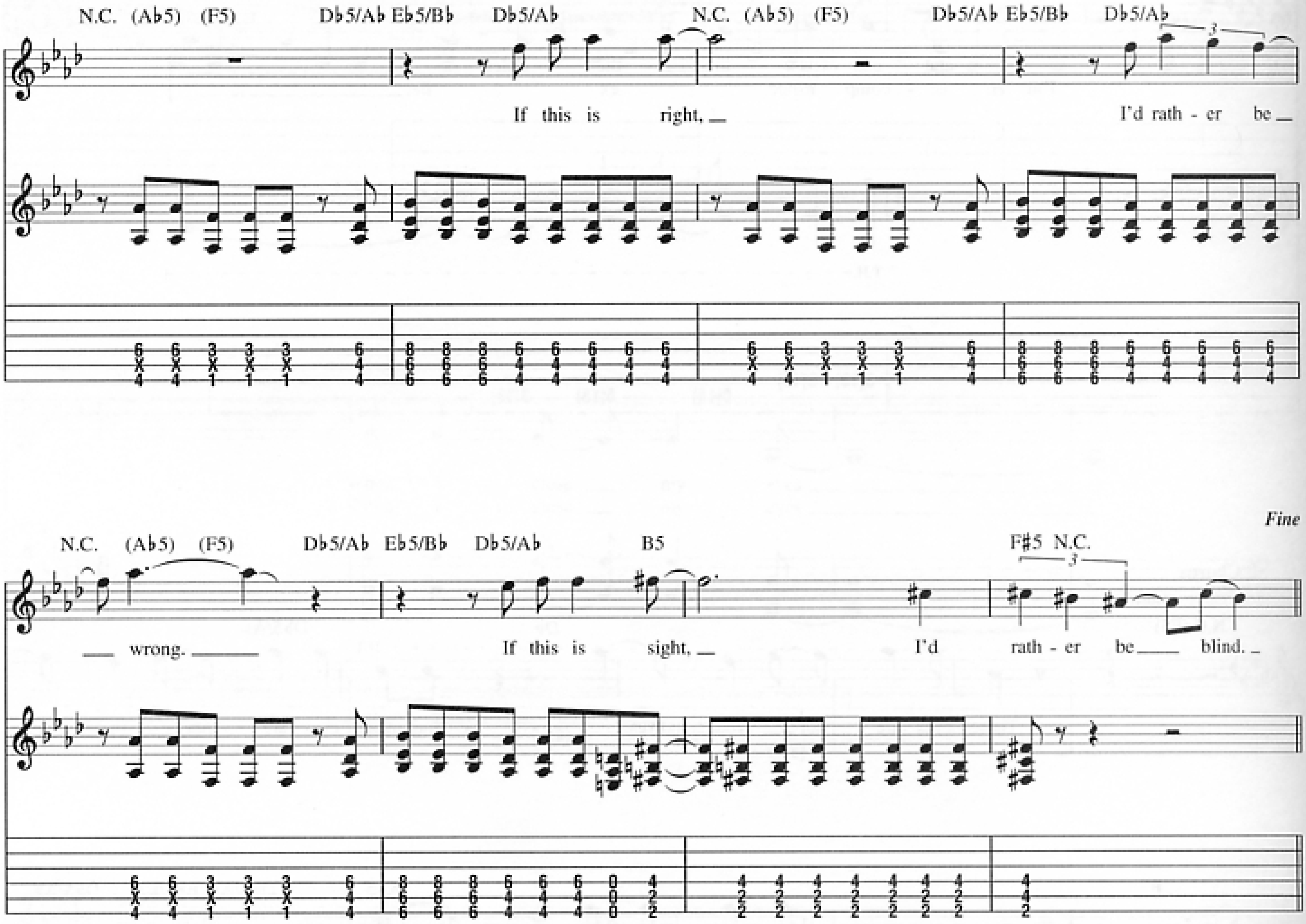

End Riff A
Verse
Gtr. 2: w/ Riff A (2 times)
N.C.
1. When I close my eyes
2. When I close my eyes
Gtr. 1
T.H.
I can see for miles.
I re - mem - ber why I smile.
T.H.
There's com - fort in my dark seat.
Un - der my um - brel - la.
T.H.


and cha - os in the aisles.
I'm an ac - comp - lished ex - ile.
T.H.
3(15) 3(15) 6(18) 6(18) 3(15)

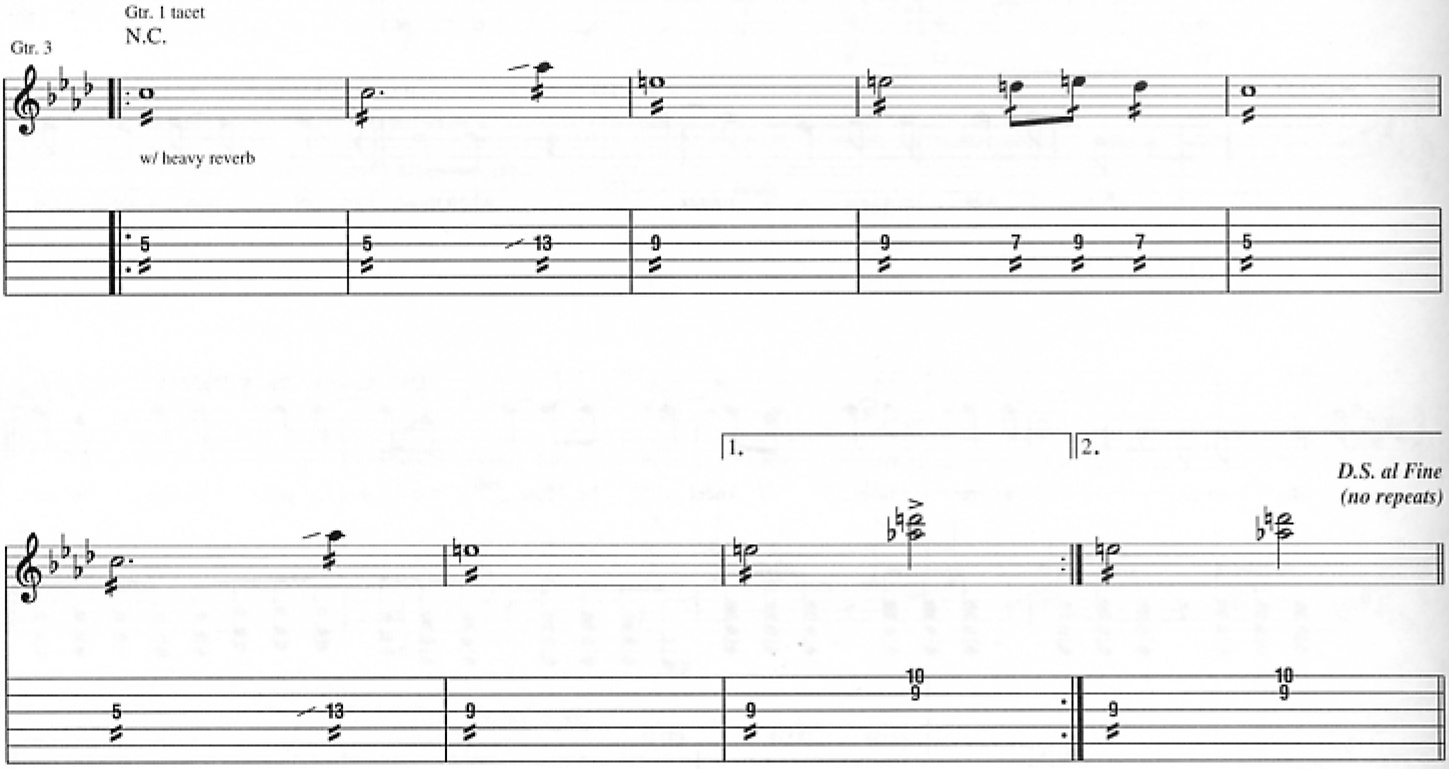
Chorus


Gtr. 1: w/ Rhy. Fig. 1
N.C.(F5)
Db
Db5/Ab
These eyes are not your eyes, and these eyes are not the col -
F
Ab5
Db5/Ab Eb5/Bb Db5/Ab
- or that your ar - id eyes might be.
N.C.(F5)
Db
Db5/Ab
No, I was not a - round, when those eyes of yours de - cid -
Ab
F
Db5/Ab Eb5/Bb Db5/Ab
- ed, so I re - fuse to kneel be - fore the sights you choose to see!
Gtr. 1

Bridge


N.C. (Ab5) (F5) Db5/Ab Eb5/Bb Db5/Ab N.C. (Ab5) (F5) Db5/Ab Eb5/Bb Db5/Ab
If this is right, I'd rath - er be
N.C. (Ab5) (F5) Db5/Ab Eb5/Bb Db5/Ab B5 F#5 N.C.
Fine
wrong. If this is sight, I'd rath - er be blind.
3

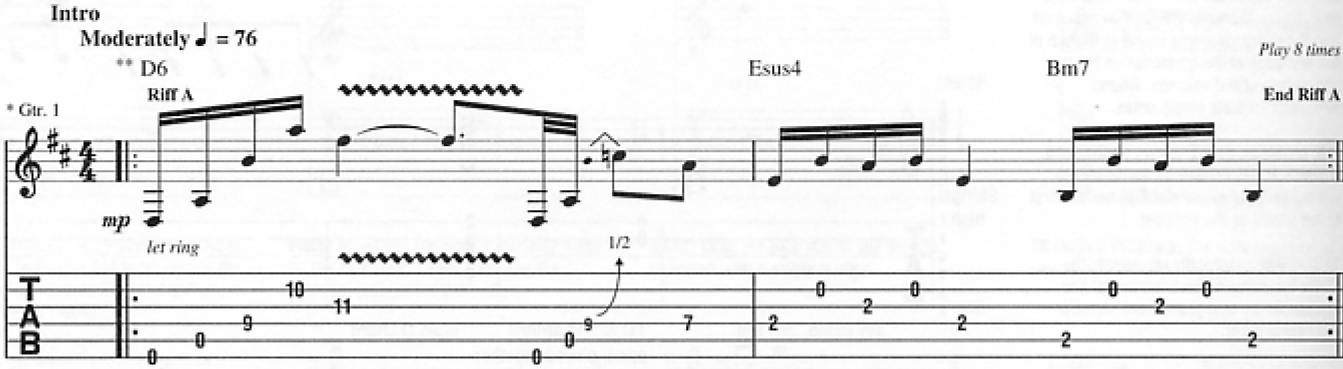
Guitar Solo


Gtr. 1 tacet
N.C.
Gtr. 3
w/ heavy reverb
1.
2.
D.S. al Fine
(no repeats)

Aqueous Transmission

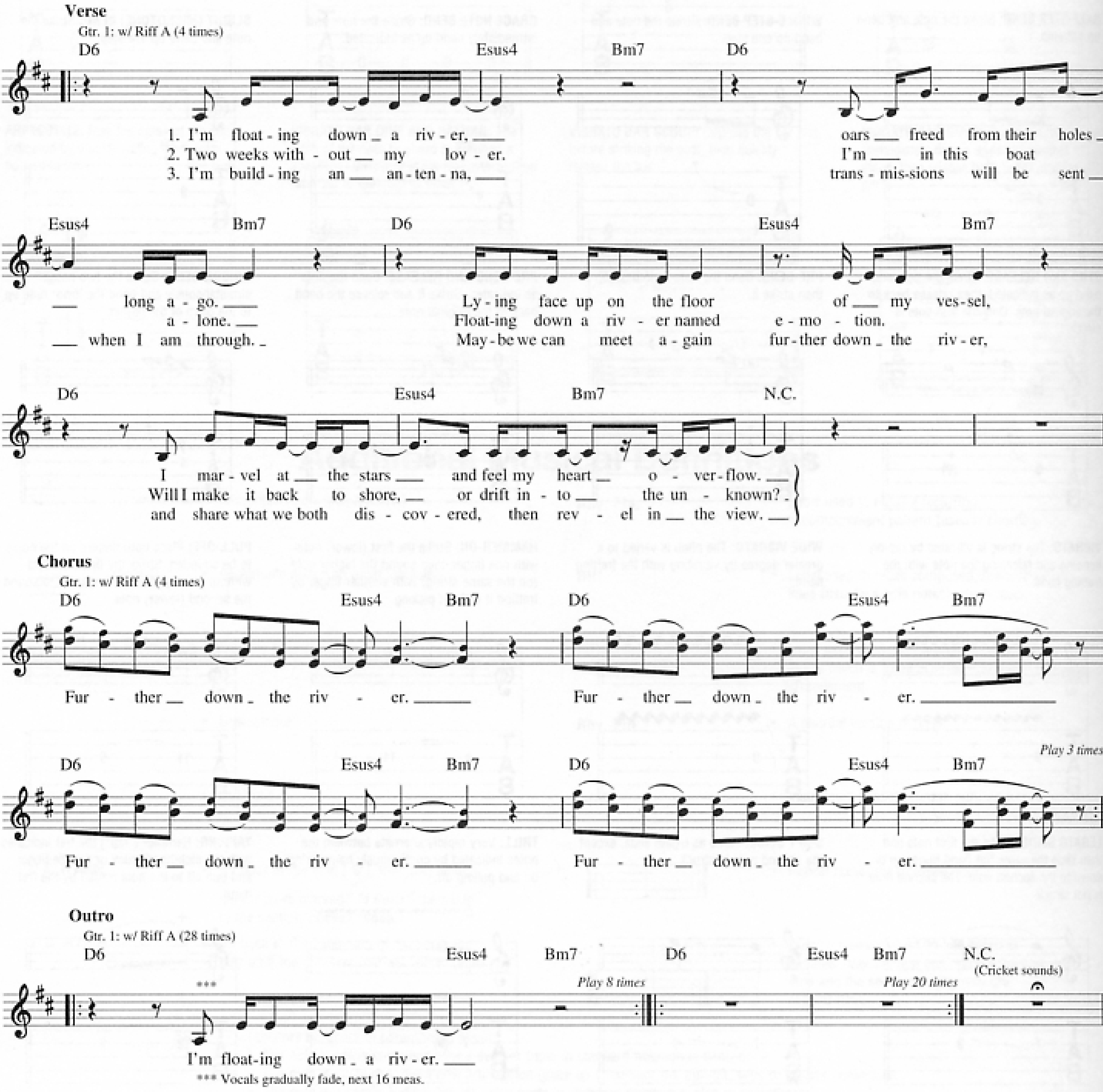
Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore

Drop D tuning:
(low to high) D–A–D–G–B–E


Intro
Moderately ♩ = 76
** D6
Esus4
Bm7
Riff A
* Gtr. 1
mp
let ring
1/2
Play 8 times
End Riff A

* Japanese Koto arr. for gtr.

** Chord symbols reflect implied harmony.


Verse
Gtr. 1: w/ Riff A (4 times)
D6 Esus4 Bm7 D6
1. I'm float-ing down a riv-er, oars freed from their holes
2. Two weeks with-out my lov-er. I'm in this boat
3. I'm build-ing an an-ten-na, trans-mis-sions will be sent
Esus4 Bm7 D6 Esus4 Bm7
long a-go. Ly-ing face up on the floor of my ves-sel,
a-lone. Float-ing down a riv-er named e-mo-tion.
when I am through. May-be we can meet a-gain fur-ther down the riv-er,
D6 Esus4 Bm7 N.C.
I mar-vel at the stars and feel my heart o-ver-flow.
Will I make it back to shore, or drift in-to the un-known?
and share what we both dis-cov-ered, then rev-el in the view.
Chorus
Gtr. 1: w/ Riff A (4 times)
D6 Esus4 Bm7 D6 Esus4 Bm7
Fur-ther down the riv-er. Fur-ther down the riv-er.
Play 3 times
D6 Esus4 Bm7 D6 Esus4 Bm7
Fur-ther down the riv-er. Fur-ther down the riv-er.
Outro
Gtr. 1: w/ Riff A (28 times)
D6 Esus4 Bm7 D6 Esus4 Bm7 N.C.
***
Play 8 times
Play 20 times
(Cricket sounds)
I'm float-ing down a riv-er.

*** Vocals gradually fade, next 16 meas.

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- Nice to Know You
- Circles
- Wish You Were Here
- Just a Phase
- 11am
- Blood on the Ground
- Mexico
- Warning
- Echo
- Have You Ever
- Are You In?
- Under My Umbrella
- Aqueous Transmission

U.S. $19.95

ISBN 0-634-04108-8

0 73999 59382 2

HL00690544

EMI MUSIC PUBLISHING

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